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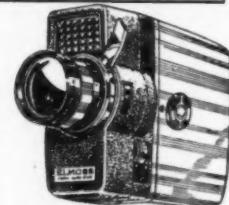
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lenses
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Smm. Admira SF



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£117 . 8 . 3

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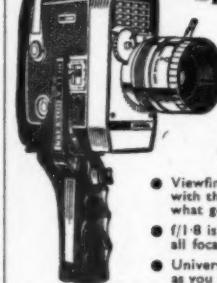
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● Price includes English Hide Compartment Case.

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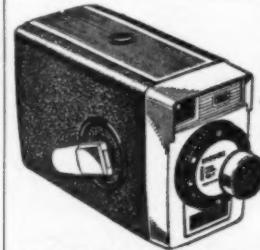
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Brownie
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17 August 1961

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THE JERKIES AND THE STIFFS

A WRITER in *The Birmingham Mail*, discussing the pros and cons of 8mm. movie-making, says that in his photographic society the cine members are known as "the Jerkies," and that they call their stills colleagues "the Stiffs." It ought not to be difficult to guess how this graphic badinage arose. One would have said that the Jerkies got their name because of their indulgence in convulsive camerawork. But, it seems, one would have been wrong.

"Nowadays," says the author, "the jerky action of the early film characters is gone, but not the more-than-occasional jerkiness of the film in the projector gate." The enthusiast who cares for old silent films will long since have become reconciled to the perpetuation of the lie that galvanic movement was a *sine qua non* of the early movies, but to suggest that jerkiness in the gate in the 8mm. projector of today is a major symptom of narrow gauge inadequacy is something new.

"The blame is not with the amateur user," the writer continues, "but rather with the manufacturer of the claw-to-gate mechanism or the variations in the perforation pitch." This is a surprising statement to find in a popular article in a popular newspaper, and we are somewhat embarrassed to have to own that we are probably indirectly responsible for it. It is, we think, true to say that, until ACW raised the matter of claw-to-gate separation a few years ago, few people had ever heard of it. But once it had been ventilated in our columns, interest positively snowballed, and from that day on we have never been allowed to forget — by trade and user alike — that we had sown seeds of suspicion so potent that they flower continuously.

Claw-to-gate separation matters far less than it did. Variations in 8mm. perforation pitch, however, have still from time to time to be reckoned with. We hope to discuss this aspect of the unsteadiness problem shortly. Meanwhile, it would be as well to reassure the beginner and average user that there is very little for them in this jerkiness business that cannot be solved by learning to hold the camera steadily and, preferably, using a tripod. The average amateur film is hard on the eyes, and not alone because the camera is allowed to dither and shudder. Oddly questionable though his pronouncement on projector unsteadiness may be, the author of *The Birmingham Mail* article is on the right lines when he points out that many still photographers who have graduated to cine fail to produce good work in either medium because they do not take account of the differences in technique demanded by each. He is also right to declare that the scenic long shot is likely to be of better quality on a 35mm. transparency than on an 8mm. cine frame. The user who will not take the trouble to make the magic of movement work for him is better off with a frozen still (only politeness deters us from bringing in the appellation "stiff"); but he has the world at his feet if he is prepared to learn something of the wonderful craft that lies to his hand.



THE SOGGIES

"I've come to read
your meter".

Converting the G.G.S. FOR ORDINARY FILMING

BY C. G. EDWARDS

AFTER CONVERSION, the G.G.S. Mk.3 is in some ways a more versatile 16mm. camera than the better-known G.45. It has an f/1.9 lens stopping down to f/16, taking speeds of 16 and 2 frames per sec., and a variable shutter giving exposure times of 1/50, 1/100, and 1/300 sec., the exposures being the same whether the camera is running at 16 or 2 f.p.s. What these features would cost in a production model on sale directly to the public hardly bears thinking about! Yet the G.G.S. is available at around £3 for used models and £5 for unused, while spare 25ft. magazines cost about 10s. each. These prices include a cable assembly complete with a special, and indispensable, jack. Incidentally, the camera is usually packed in a wooden case which makes a first-class box for slides.

Because of the right-angled optical path in the G.G.S., films made on it have to be projected with the emulsion opposite to the usual position (i.e., facing lamp). However, with double-perforated 16mm. this is of no consequence, provided the shots do not have to be intercut with film from other cameras.

Converting is done in four stages: viewfinder hole, wiring, filling in the open front with wood, and fitting a tripod bush.

Viewfinder.—This is simply a rectangular opening in the main plate immediately below the lens, plus a round spy-hole in the metal cover. Both must be carefully positioned. With the mechanism plate side upwards, and the electrical inputs away from you, mark the centre line of the lens immediately above the lens carrier (Fig. 1). The exact centre can be found quite easily by revolving the orange filter and making a mark where the edge of the half-circle cut-out comes; turn the filter through its full circle and again mark the edge of the cut-out. You will now have two marks 1/16in. apart, and between them is the centre line (A) of the lens.

Now scribe vertical lines 3/16in. to

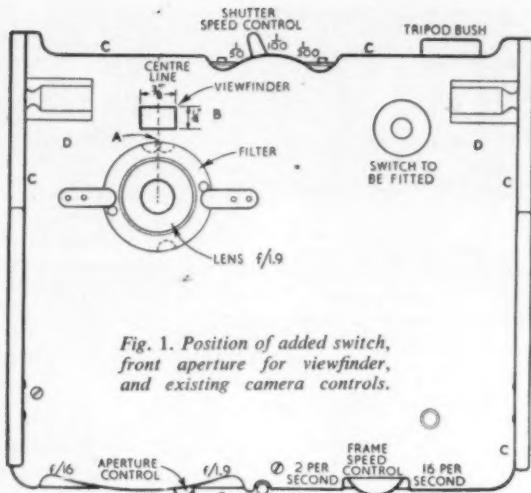


Fig. 1. Position of added switch, front aperture for viewfinder, and existing camera controls.

Two or three twist drills, a file and a switch: a few hours' work with these and a useful (if oddly shaped) 16mm. camera can be made from the ex-Government G.G.S. Mk.3.

either side of the centre line, and also two horizontal lines (squared off from the edge of the camera) at $\frac{1}{16}$ in. and $\frac{3}{16}$ in. away from the filter recess around the lens. The result is a scribed rectangle $\frac{1}{16}$ in. wide $\times \frac{3}{16}$ in. high (B), which, being the front end of the viewfinder, should be marked out as accurately as possible.

Next, diagonal lines are scribed across the rectangle to give the centre for drilling. Use a $\frac{1}{16}$ in. dia. drill for this and be ready to stop drilling when it just

breaks through. Remove the camera's outer cover—held by five screws (C) round the edge, plus two (D) in the cover on either side of the nameplate—and complete drilling of the hole from the inside of the panel; this is to prevent bits of swarf getting into the works.

Keep the four green wires clear of the hole, and replace the cover by the two screws through its face. Then, putting the drill through from the original side, lower it until—guided by the hole in the

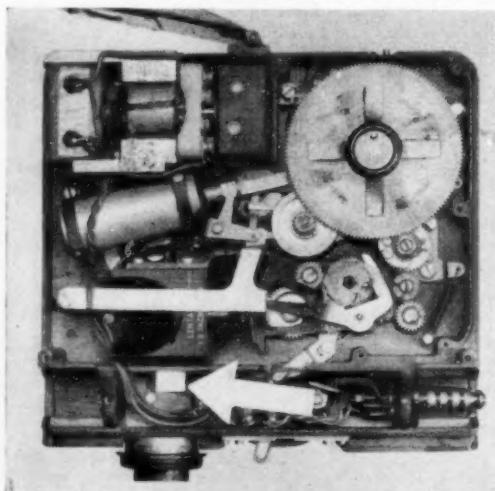


Fig. 2. Viewfinder rectangle (arrowed) filed out. Note that one edge corresponds with the outer edge of the cast partition dividing the camera mechanism from the power input compartment (from which one of the two shrouded jacks has been removed).

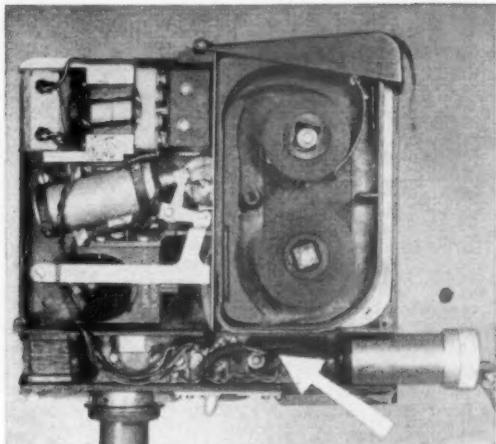


Fig. 3. Magazine in place, but magazine cover removed to show threading. Arrow points to hole drilled to take leads to and from push-button on front panel.

mechanism panel—it just meets the angled part of the cover. (Only mark the inside of the cover with the drill, or the angled side will pull the drill over out of line.) Again remove the cover and carefully drill the hole straight down through it, taking care to keep the drill vertical despite the angle of the case. This makes the spy-hole for the finder, and it can be cleaned up with a file if necessary.

Returning to the front hole, file out the $\frac{1}{4}$ in. hole first drilled to make the $\frac{1}{4} \times \frac{1}{8}$ in. rectangular opening marked out by the scribed lines (Fig. 2), again taking great care to keep the filings out of the works. The viewfinder is now complete.

Wiring.—The G.G.S. is electrically operated and needs a direct current supply of 24-28 volts. The cable to the battery normally has three wires—positive feed to motor, positive feed to solenoid, and common negative—but for ordinary filming it is not necessary to feed the motor and solenoid independently.

From the standard cable assembly, remove the metal braiding. The red (motor feed) and green (solenoid feed) wires can now be joined together at the battery end, ready for connection to the positive terminal. The blue wire goes to battery negative. Note that if the battery is already connected there will be a momentary short-circuit across it as the plug is pushed into the camera, so it is better to fit to the battery box either a switch or some sort of connector which can be plugged in after the camera plug is home.

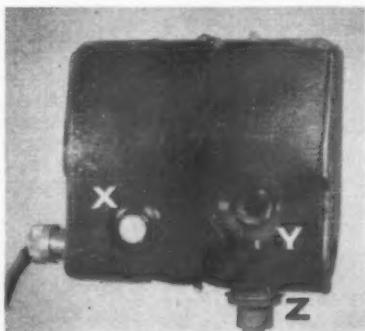
The female jack socket at the end of the cable fits either of the two four-pole

jack plugs in the camera. As the viewfinder hole is close to one of them, however, I found it convenient to unwire and remove this jack and use as a power input only the one on the other side (Fig. 2).

For starting, the camera can be fitted with a press-button on the mechanism-side (Figs. 1 and 4) or, as an alternative, a switch of the press-on/press-again-for-off type. The press-button is mounted just behind the wires to the plug. Cut the black wire just after the jack terminal, add extra wire to each end and insulate the joins with tape. Then (Fig. 3) drill a $\frac{1}{16}$ in. hole in the panel, smooth its edges and thread both the extended black wires through it to the press-button terminals.

Filling In.—The appearance of the camera is enhanced by closing in the front (lens) side of the mechanism plate

Fig. 4. Front view of converted camera after space between side plates has been filled in with hardwood panel. Parts lettered are: X, push-button; Y, keyhole-shaped cut-out for lens and viewfinder; Z, tripod bush.



More About the G.G.S.

Basic features of the G.G.S. (Gyro Gun Sight Recorder) were described in ACW of July 20. For readers who prefer to do their own experimenting, however, we have prepared a more detailed "Guide to the G.G.S." which gives a fuller account of the mechanism and step-by-step instructions for stripping down, re-assembly and testing. It also contains a table listing the symptoms, probable causes and remedies of 16 faults.

"Guide to the G.G.S." can be obtained by sending a 2s. postal order (crossed "Amateur Cine World") to the ACW Enquiry Bureau, 46 Chancery Lane, London, W.C.2.

with a piece of hardwood $5\frac{1}{2} \times 5 \times \frac{1}{8}$ in. thick, shaped to match the slope of the sides of the body (Fig. 4). The original mounting clips can be removed. The wood is cut away to fit round the press-button, and a $1\frac{1}{16}$ in. hole is bored (before fitting, of course) to correspond with the lens position. The hole is then extended downwards, like a keyhole, to give ample clearance round the viewfinder rectangle. The wood should not be fitted until completion of the next stage.

Tripod Bush.—For this I used a metal plate $\frac{1}{8}$ in. thick and about 1 in. in diameter (though it could be rectangular). A $\frac{1}{8}$ in. Whit. hole is drilled and tapped in the plate, and two holes are made, on about $\frac{1}{16}$ in. centres, for countersunk wood screws. Before screwing the plate into position (Fig. 4), cut down the wood and the narrow metal ridge on the camera to the level of the side of the body, in order to give a good seating. The overhanging edge of the tripod bush plate can be cut off and filed flush with the edge of the wood and camera.

Finally the wood is blacked all over and polished before being attached to the G.G.S. by means of countersunk screws through the side plates.

Power Supply.—Cycle or handlamp batteries can be connected in series to make up the voltage, or a pack of the small Nife cells now available from the ex-Government stores can be used. Due to the fairly heavy current consumption of the camera motor and solenoid, there is an appreciable voltage drop in the batteries. For example, with four new 6v. square handlamp batteries (e.g., Ever Ready No. 996) in series, the nominal 24v. drops to 20v. on load. It is advisable to use five of these cells to keep the running voltage within the range 24-28v.

Operation.—When trying out the camera, note that the claw will not en-

Continued on page 276

Shooting off the Cuff

A four point guide to taking scenes as you find them—
with a little artifice to help bridge continuity jumps

By DOUBLE RUN

WE HAD BEEN ASKED to film a Boy Scout Venturer Camp at Torquay. There was to be plenty of activity: lightweight camping, rock climbing, pony trekking, canoeing, sailing, sea fishing, sub-aqua swimming, swimming and diving, water skiing, judo and soccer. We were to send down three or four cameramen who would follow through an imaginary day from getting up in the morning, to a sing-song round the camp-fire, which the Chief Scout was to attend, in the evening. I was to edit all this material, and eliminate two thirds or three-quarters of it in the process. Each cameraman would for the most part work independently, but obviously some sort of briefing was necessary if the film was to end up as a coherent whole, so I made out two sheets of rather high-handed suggestions, most of which I reproduce below. Do you agree with them?

HOW MUCH OF YOUR PARTICULAR SEQUENCES we are able to use will depend on:

1. *How far your visuals communicate a feeling of achievement and enjoyment.*
2. *How far you have broken the action down into a sufficient number of shots.*

For example, in filming a group of boys learning to dive, one shot alone would be quite useless. Here is the sort of sequence you might build up:

1. L.S. Boys at pool listen to instructor.
2. C.U. Peter (a boy you have noticed early on, and decided to centre the sequence around. You do not necessarily have to centre sequences round individuals) looking apprehensive.
3. M.S. Instructor uses boy beside him to demonstrate correct position for dive. Boy dives in. Instructor beckons next boy.
4. C.U. Peter watches, still in some trepidation.
5. M.S. Second boy dives in.
6. C.U. Instructor calls out Peter.
7. C.S. Camera pans with Peter as he approaches instructor.
8. M.S. Boys watching.
9. M.S. Peter dives in.
10. C.U. His head bobs up above surface. He looks pleased with himself.

They Mustn't Look at the Camera!

This sort of sequence cannot be scripted in advance, but you can construct it as you go along. Once you have decided to concentrate on Peter, you might take shots 2, 4, 7 and 9. Don't let him put on an act for the camera! In fact, he need never realise that he is the 'star'. Ask the instructor to tell the boys beforehand *not to look at the camera whatever happens*. Indeed, it would be a good idea if the whole camp were told this.

Once you'd got these shots, you could work out what others you would need. If necessary, tell the instructor what you want him to do in Nos. 3 and 6, but rehearse him before shooting. If he looks the slightest bit self-conscious, the shot will end up in the bin. Shot 10 could be staged, if necessary. Get the instructor to congratulate the boy as he breaks surface, and you (may) get the expression you want. In the film, shots 9 and 10 will seem to be of the same dive but, of course, need not be.

3. *How many close-ups you have taken.* Notice that four out of the ten shots in the above sequence are close-ups. This is a reasonable proportion. By a C.U., I mean a shot in which the subject's head fills the frame (i.e., one taken from about 4ft. away with a

standard lens). Close-ups are also an invaluable means of avoiding continuity jumps. By cutting away to a laughing boy, we can conceal the fact that the cameraman missed some part of the action. Please take plenty of cut-aways!

4. *How little you move the camera during a shot.* The only camera movement in my sequence would be in shot 7, where the advantage of keeping the camera close to Peter throughout would outweigh any slight jerkiness. It is permissible (sometimes) to pan and tilt to follow fast moving objects (e.g., a boy diving) but be certain such pans and tilts begin and end with the camera still. If it is inconvenient to use a tripod, try to rest the camera on something (post, chair, car or railing). If you hand-hold it with no support, you will be irresistibly tempted to move it. A slight wobble from side to side which distracts the attention without showing anything new is particularly annoying. The less the camera movement, the greater the chance of your shot reaching the screen.

Continuity Links

You will probably be filming on your own, so please discuss possible problems with the director before you set out. We don't want to approach every activity in the same way. If you could arrange visual links to join the different activities together, this would be very pleasant. Then I could cut from, say, a pony kicking someone to someone else kicking a ball. But don't worry too much about these 'clever' touches. It is much more important to show the things the boys do—and to show them in such a way that others will want to try them, too. Look out for light relief but do not stage 'comic' incidents. Be at the right place to catch them when they happen. Your C.U.s should capture a variety of (relevant) expressions.

Your visuals should be largely self explanatory. I know nothing about deep sea fishing, for example, but after seeing your sequence, I should have a perfectly clear understanding of the aspects of it you choose to show. This is another of those occasions when a carefully built-up sequence of C.U.s and M.S.s will mean something, whereas a few random L.S. and M.S. will not. Look out for opportunities of contrasting beginners with more accomplished performers here, as elsewhere, so that a sense of achievement is apparent.

Please remember that if you are using large apertures (e.g., as the camp fire, or for shots inside tents) very accurate focusing is essential. Also check that horizons (especially at sea) are horizontal. Avoid discussion of technical jiggery-pokery during filming, for

TEN BEST PRESENTATIONS : A NOTE TO CLUBS

The demand for the 1959 and 1960 films has proved so heavy that we have decided to divert a number of the programmes which would normally go overseas. Two sets of the 1959 films will be retained by the British Film Institute until the end of this year, and bookings up to Dec. 31st can therefore now be accepted. Two sets of the current (1960) Ten Best will be available for booking up to December, 1962.

Please address your applications to Mrs. Helen Sinclair, Booking Manager, Distribution Section, British Film Institute, 81 Dean Street, London, W.I. (Regent 0061).



this can be very disconcerting for your victims (e.g., "What a pity we are not using Ektachrome!" or "Wouldn't it be a good idea to use a red filter and paint the tents yellow, to get a sunset effect?").

If these suggestions are all too obvious, please excuse me, but past experience has shown them to be necessary, even with experienced club cameramen.

WHEN the 50 minutes of film was handed to me, I found that although point No. 4 had been scrupulously observed, one of the cameramen had largely overlooked No. 3 (the need for C.U.s) with the result that he had not broken the action down into enough shots (No. 2) and so failed to communicate a feeling of achievement and enjoyment (No. 1). His shots were pictorially magnificent, but, by the time I had cut the film down to 15 minutes, few of them remained.

Not So Comic

Some of the C.U.s that the other cameramen had taken merely showed the boys staring rather blankly off-screen, and these, too, were omitted, as were two or three attempts at staging 'comic' incidents. But hardly anyone looked at the camera. As to my suggested diving sequence, they had omitted the swimming altogether. Oh, well. . . .

It is all too easy to be wise after the event, and for the editor to wonder why the cameraman has not filmed the impossible, but the lack of sequence building was particularly noticeable in the water-skiing sequence. There was a whole series of L.S. and a few M.S. of the skier, some taken from the towing boat and some from a boat alongside, and the start of a run from the towing boat had also been filmed. What a pity the cameraman had not seen the opportunity this gave him for arousing audience interest, perhaps like this:

1. C.U. Ropes being tied round boy's waist.
2. C.U. Boy looking up apprehensively.
3. L.S. View over his shoulder of rope stretching out from him to tow boat.
4. C.S. The instructor gives him last minute advice, then signals to tow boat.

These Riviera Shots Were Taken . . .

It was not really a very romantic location—the local lido, no less—but a solitary palm tree helped a lot. That, and a low camera angle to eliminate unwanted background, a cigar and dark glasses—and les girls, produced a sufficiently exotic effect.

In films the fake is often more convincing than the real thing. I recently had to show someone clambering up a cliff. I doubt if he could have managed it without help from the camera and, anyway, it would have been a painfully slow—and boring—ascent. But by cutting in

C.U.s of his face, arms and legs, all suggesting strain, I was able to build up quite a convincing sequence without his scarcely leaving the ground.

Yet a chase across roof-tops which I once filmed at considerable risk to the players and myself looked slow and unexciting on the screen. If I had to film it again, I would do it at ground level or very near it, so that the actors could move really fast, and rely on editing to build up a succession of fragments into an exciting whole.—DOUBLE RUN.

5. C.U. Boy's face as he waits, then is pulled forward out of frame.
6. L.S. (as actually taken). View from tow boat of him gathering speed.
7. C.U. Boy's face—taken from tow boat with telephoto lens.
8. C.S. His feet. Telephoto from tow boat.
9. L.S. Boat swirls past camera with boy following (as already taken).
10. C.U. Boy's face as he begins to gain confidence. Telephoto.

And so it could go on. Now all this would take some organising, I realise, but, as the scouts were prepared to do anything the unit required, it could all have been obtained by a sufficiently determined cameraman. He would, however, have needed to take care to preserve continuity of direction (something I forgot to mention in my list of suggestions, with the result that I was sometimes given L.S. of canoeists paddling from left to right followed by M.S. of them paddling right to left).

If someone asks you *why* you are filming such and such a shot, you should be able to give him a quite precise answer. ("I want to show the boy's expression as he watches the tow boat gather speed and the rope tightening, before he is pulled from the shore, so it will fit in between the shots of the instructor telling him what to do, and of him being pulled off"). You shouldn't have merely to confess lamely, "I want to film some water skiing". This is something that few of the cine books mention, but it is the whole crux of the business. "Why didn't you take any C.U.s?" I asked the cameraman responsible for the water skiing shots. "The BBC cameraman was there that day," he said, "and he told me the only way to get steady shots was to use a w.a. lens."



. . . Here

at the local lido



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MOVIE MISCELLANY BY IVAN WATSON

**THE CAMERAS
I'VE USED**

IN MY TIME, I suppose I have used more 8mm. cine cameras than most people. I am often asked by friends who are about to invest in a new 8mm. camera which one they should buy. I usually refer them to the excellent guides that appear from time to time in *ACW* and to the Test Reports. But some of them still insist that I should tell them quite frankly of my own practical experience . . . what did I think of so-and-so . . . of this . . . and of that?

It's always a little dangerous to express an opinion because even cameras of the same make can vary slightly in performance. You can be lucky or unlucky, according to the degree of tolerance the maker would regard as normal. As you would expect, the more expensive cameras are manufactured to much closer tolerances and what you pay for is virtually a guarantee that an expensive model will reach a certain minimum standard. However, for what it's worth, here is Watson's Personal Guide to 8mm. Cine Cameras, i.e., the cameras he has used himself:

Bell and Howell 624 and 624B ("Sundial"). I've had three of them. Ruggedly built, simple to operate. The fixed focus lenses were surprisingly good. One, in particular, was much better than one had a right to expect. Ideal camera for a beginner. Only criticism: lack of cable release facilities.

Bell and Howell Autoset (Original model). Sorry, I didn't like it. Time and time again, my pictures were over-exposed. Completely automatic, yes, but I like a measure of control.

Bell and Howell Sportsters. I've been through the whole range of the discontinued single, duo and tri-lens models which can now be picked up at bargain prices. All of them were excellent cameras with first-class lenses. Only criticism: no cable release facilities.

Bolex, C8, B8, D8, H8. Beautiful cameras, all of them.

Admira. I've owned two Admira cameras. Wonderful value for money, with sprocket-feed (which I think is enormously important). Only criticism: some of them have a tendency to "breathe" at the gate but this, when it occurs, can be put right by the distributors, who are about the most obliging people I know.

Camex Reflex. In all respects except one a jewel of a camera. I have owned three of them at various times. It is a compact, most versatile instrument capable of doing almost any job you want it to do. But I've got a thing about film steadiness and, for such a high quality camera, the film steadiness is—for me—just not good enough. If only they'd re-design the gate and use a sprocket-fed transport system, this would be my choice of camera.

Movex. I've had two Movex cameras and have nothing but the highest praise for them. Excellent lenses and, for a spool-loaded sprocketless camera, film steadiness is just about as good as anything I've seen. This is something Agfa ought to shout about in their advertisements, but they never do.

Nizo Heliomatic Reflex (with Focovario lens). Excellent. Only omission in this dream of a camera is a variable shutter. Otherwise, it seems to have just about everything.

Zeiss Movinette. I don't know whether they sell many or not. They deserve to. This I rate as quite the best of the inexpensive cameras.

Well, there you are. It all adds up to this: I have never been sold a really dud camera and I don't think anybody makes duds 8mm. cameras. The competition is too fierce. In fact, the surprising thing about 8mm. cameras is the all-round high mechanical and optical standards they achieve, even with the most inexpensive models. I can only tell you about my own

Regular readers will not need to be told that, in a never-ending quest for quality, our contributor has bought and used a fabulous amount of cine equipment. This list of the cameras he has owned is offered with the reminder that they are one man's personal choice, not necessarily to be taken as the last word. You'd scarcely believe it, but there are some very good cameras that he has yet to try out for himself.

experiences and preferences, but yours may be different. As for the sixty-dollar question—what camera have I finally settled for, the answer is, I own a Bolex H8 with three Switar lenses and a Nizo Heliomatic Reflex with a Schneider Focovario zoom lens.

I would not say these are the best 8mm. cameras in the world. They happen to suit me. Nobody can really buy experience for you. My advice to anyone about to purchase a cine camera would be: "Don't start with the cheapest you can find. Buy the best you can afford."

This Has Me Worried

ONLY A FEW WEEKS AGO, in this column, I suggested that the cine camera may be replacing the family snapshot camera of yesterday, with perhaps devastating social implications, when unsuspecting guests find they have to watch endless animated snapshots of the entire family. Now a protest by one such guest has appeared in a national newspaper. With the kind permission of the Editor of the London *Evening News*, I quote a letter from a reader who signs himself "Sufferer" of Marylebone. The letter was headed "The Victim". Here it is:

It used to be "You must see our holiday snaps" when visiting friends and one was prepared to be bored for a few minutes.

But now it's more likely to be this crafty approach: "We took some wonderful cine films on our holiday . . ."

Then out come the screen and projector and you know you are going to be bored for at least half an hour by scenes of the family caravanning on holiday, often very badly photographed.

One of these days I'm going to be bold and say "No, thanks."

This letter, the first of its kind I personally have seen in a newspaper, may be no more than a straw in the wind, but it has me worried. If I have a film worth showing, I want to show it to my friends, otherwise there wasn't much point in making it. But I hate the thought that I shall first have to overcome the polite reluctance born of too many grim experiences in other homes.

I can't think of anything more nicely calculated to drive me straight into the arms of the 16mm. boys. If the very mention of 8mm. films conjures up visions of endless boredom, my vanity is such that I won't want to have anything to do with it. I shall be conceited and small-minded enough to say: "There are too many novices getting into the act who don't try to make films at all. I'd rather people didn't think I'm one of them."

The cost of 16mm. film stock is such that, in the main, it doesn't attract the rawest type of amateur who hasn't a thought above animated snapshots. In fact, I have often wondered whether some of the occasional hostility of 16mm. people towards the smallest gauge has psychological undertones. Could it be that they just don't want to be in any way associated with the ever-growing horde of 8mm. snapshotters? I wouldn't blame them in the least.

The only remedy is for serious amateurs to make more and more first class 8mm. films. We need three or four 8mm. Oscars—and just one 8mm. film that will have all the critics searching their dictionaries for new superlatives—a film that the TV people won't be able to resist.

Correspondence

Prime v. Zoom Lenses

I WAS very interested in Ivan Watson's comparison of the definition of prime and zoom lenses, but feel that the test described would not show a great difference between the two because of the small aperture (f/14) used.

Although I am a newcomer to cine, my experience with still cameras indicated that most lenses have an aperture at which performance is optimum, usually about f/5.6. Usually performance drops off both sides of this aperture, but more often than not the largest aperture is the one at which the difference between a good lens and an excellent one shows.

Would it not therefore have been better to compare the lenses under conditions where an aperture of, say, f/2 could be used? In a film where shots have been taken under varied conditions, it will be the large aperture shots that could be the weak links in the chain.

I was also interested in the notes on camera "breathing" in "Your Problems Solved". My father-in-law recently experienced this trouble with his Admira

8F, and we discovered that it was due to too small a loop at the bottom of the gate; the sprocket was exerting a pull against the gate spring which completely spoilt a reel of film.

Cannock.

A. G. EDMOND

Film Punctuation

BECAUSE Warner Bros. have abolished the use of fades, dissolves and wipes, Mr. Luton exhorts us to follow suit. Surely there can be few worse policies for amateurs than a slavish imitation of Hollywood? By all means let us study the professional product and learn what we can from it, but to try to match Hollywood at its own game is idiotic, and courting disaster.

Even on the technical side the amateur is in a world apart, being happiest with short takes and close-ups where the studios use long and complicated tracking shots. The best amateur films I have seen have been those that reminded me least of the offerings of the local cinema.

Secondly, fades, dissolves and wipes are the punctuation of filmcraft. To reject them outright is as short-sighted as

the current tendency to omit exclamation- and question-marks and full stops after abbreviations. Mostly it is just laziness or ignorance of correct usage. Admittedly there are cases (as new amateur films) where we accept the crash-bang technique just as we tolerate the omission of punctuation marks from telegrams or newspaper headlines. But a well-planned film gains considerably from the occasional use of a fade or a dissolve, a wipe or a whizz-pan. Please do not encourage us to follow blindly in the heels of any alleged expert who declares them out of fashion.

Harrow.

G. D. ROWLEY

Ferraniacolor Processing

I HAVE followed the correspondence on the home processing of Ferraniacolor film with considerable interest and no little misgiving as I had just purchased a sub-miniature camera with the specific object of obtaining inexpensive transparencies from 8mm. Ferraniacolor.

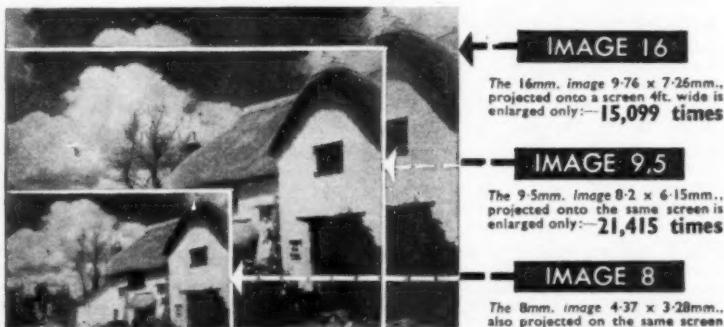
Mr. Meek and J. T. of Stockport will no doubt be interested to know that I have now processed the first lengths of

ON THE SCREEN EVERY MILLIMETRE COUNTS!

Before you choose your equipment see for yourself which gauge will give you crisp, sharp enlargements. Compare these figures and you will see that the 9.5mm. image requires far less enlargement than the 8mm. image and it will give you results comparable with 16mm. at less expense.

Obviously the degree of enlargement needed for 9.5mm. is very close to the 16mm. enlargement size. Try Pathescope 9.5mm. cameras and projectors and see the BIG improvements you will enjoy.

Pathescope (London) Ltd., 38/39 Brooke Street, Holborn, London, E.C.1.



THE PATHÉ LIDO 9.5 CINE CAMERA

GOLD MEDALLIST AT MILAN FAIR

Exceptional quality throughout . . . 9.5mm. to give crisper screen enlargements.

- 4 speeds—8, 16, 24, 32, and single frame
- Berthiot bloomed f/1.9 focusing lens.
- Alternative C Mount lenses available.
- Long running motor.
- Automatic film counter.
- Weight 2½ lb.

With plastic wrist-strap; in Presentation Box. Single Speed, £51.2.9
4 Speed, £59.5.9

OBtainable from LEADING PHOTOGRAPHIC RETAILERS

Ferrania cine film with excellent results. The Johnson Ferraniacolor Processing Outfit was used and the standard procedure followed to the letter.

Although it is not a cine subject, some readers might find the costs of 14mm. x 10mm. transparencies produced by this method of some interest. I use a Polly-Min tank modified by notching the centre spindle to give a 16mm. position. The spiral accommodates two 21in. lengths of Ferraniacolor, yielding 50 transparencies. Allowing for leader one can obtain at least sixteen 21in. lengths from a Ferraniacolor cine film, so that the cost of 400 transparencies is as follows:

8mm Ferraniacolor cine film ...	25s. 4d.
Johnson Ferraniacolor Processing Outfit Parts (I and II) ...	11s.
	36s. 4d.

which equals 1·09d. per transparency (unmounted).

Some fairly intensive work is necessary in order to process the sixteen lengths within the working life of the developers (one week), but those having larger tanks, or tanks with additional spirals, could process a greater number of lengths at the one loading.

Glasgow, W.1.

J. W. POLLOCK

Half-Sixteen

CENTRE SPROCKET is being hardly fair in his complaint about unsteadiness in Half-Sixteen (*ACW* July 27). He is, I believe, referring to a trial b. & w. film run through a Kodak Model BB, and in a lesser degree to a subsequent trial colour film run through a Bolex H.16.

He says "it is possible (my italics) the shakiness was contributed to through holding the camera in an unfamiliar and therefore awkward position". I remarked on camera shake in my article (May 25) and I would say the unsteadiness was so bad that it could not possibly be due to inaccuracies in film, camera or projector, nor to anything other than a distinct wobbling while taking. Centre Sprocket would see what I mean if he tried holding either a Model BB on its side, with his eye at the viewfinder and the motor running, and without a pistol grip; or the 8lb. or so of the H.16 with elbows held high and away from the body (because the viewfinder is underneath), and again with the motor running.

One of these first films was definitely unsharp as a result of masking a borrowed camera in the recess on the film side of the gate; and all were seen through a very indifferent projection lens (now replaced by a secondhand Taylor Hobson 1½in. which is sharp from edge to edge). In the circumstances, Centre Sprocket was being generous when he rated them as not quite up to 9·5mm.

standard, particularly since camera shake is a noted cause of unsharp pictures.

While I think there is a good deal in his theory that vertical unsteadiness is more noticeable than lateral unsteadiness, would not a sprung edge guide bearing on the slit edge (as it usually does) make the standard of slitting unimportant?

St. Albans. D. H. JONES

Family Films

MY SYMPATHIES are very much with Mr. Bunce who complains of "plots" being dragged into our family filming. The excellent articles by Proteus on how to think up and develop ideas for plots are first class if applied to fictional filmmaking, but to try to apply them to family portraits is, in my opinion, to strike a completely false note.

Surely family activities are in themselves full of potential interest, not only to relatives but to anyone interested in people? Is it not possible to make a film of a child that is a portrait not only of that child but of all children? To achieve a universal approach is difficult, as it involves considerable patience in stalking, watching and waiting, but it is well worth the effort. While I have not yet succeeded in satisfying myself in this direction, I feel I am more likely to achieve something worth having than if I get my family involved in uncharacteristic slapstick merely for the sake of adding a "plot" to my films.

Hurstspierpoint. ROBERT CARR

Film Packing for H8...

MR. A. H. THOMSON'S PLEA for 8mm. film in 100ft. lengths for his Bolex H8 has my sympathy but I am afraid that his problem may prove difficult to solve. One has to remember that the design of the Bolex H16 is now well over 25 years old (a tribute to Messrs. Paillard), and when the H8 appeared in (I believe) 1937 it followed the exact form of its elder brother with the exception of the gate, claw, sprockets, etc. Up till then, the available makes of 8mm. cameras could be counted on the fingers of one hand, and none had any of the refinements of the Bolex. 8mm. film had been produced for amateurs who were unlikely to require film in long lengths and were more concerned at getting their holiday films back from processing as quickly as possible.

Paillard introduced the H8 in order to provide the hitherto-unavailable refinements of back-wind, single frames, critical focusing, etc. The large film capacity was there only because the camera was a 16mm. one with modifications. My own H8 was purchased in 1941 and I have only twice used a 100ft. roll in it. Although, on these two occasions, it proved a convenience — both were holi-



In his letter in col. 1, Mr. D. H. Jones, who recently described his Half-Sixteen format in *ACW*, comments on it. Divided frames have long fascinated the cine designer. Here is a strip of Half-Nine-five (sent us by George Sewell) produced by Hilary Collings in the '30s.

day films taken abroad — I could just have well have used the smaller reels.

I believe the best solution to the problem would be an approach to Messrs. Cinex to see if they might enter into some arrangement with a dealer who would import 8mm. film in 100ft. lengths or who might be prepared to re-perforate 16mm. film with 8mm. perforations and then rewind it on 8mm. reels, although I think the chances of success would be slight. Failing this, I can see no way out of the difficulty, but at least Kodachrome II (which will shortly be available in 100ft. rolls) should produce excellent results when exposed in an H8.

London, N.W.11. M. H. W. HOLLOWAY

AS A BOLEX OWNER, who has graduated from a C8 via a B8VS to an H8, I endorse wholeheartedly the comments made by A. H. Thomson. I, too, bought the H8 with the intention of using 100ft. lengths (for scientific film making) and find I am restricted to using Kodachrome.

The time has now come not for H8 owners but Messrs. Cinex to approach the film manufacturers and their dealers on the matter of adequate supplies of colour and b. & w. for this camera, otherwise sales of the H8 are likely to drop, for who will pay over a £100 for a camera and then find the choice of film stock for it drastically limited? After all, the advertisements say: "will accept 25ft., 50ft. and 100ft. spools".

AUBREY D. N. DAVIES,
B.P.H.M., F.P.S.

... Situation Retrieved

MR. THOMSON is in error in stating that only one maker produces colour film in 100ft. lengths. In addition to Kodachrome, Agfacolor is currently available in 100ft. lengths, and I had no difficulty in obtaining it in London. Additionally, Anscochrome and Super Anscochrome in 100ft. packings can be obtained from Colour Centre Cine Ltd., Farnham Royal, Slough.

London, S.E.9. J. BOWSIE
Colour Centre Cine Ltd. will supply—without service charge—Anscochrome on 100ft. Bolex spools (£3 1s. 10d.). Super (Continued on next page)

Correspondence

Contd. from previous page

Ansochrome is not made in 8mm., but they will re-perforate 16mm. in 100ft. lengths, if asked (£4 1s.). These prices do not include processing. Apply direct to Colour Centre Cine Ltd; neither service is available through dealers. Agfacolor in 100ft. lengths costs £4 15s. 7d. including processing.

Comment on Cartons

WITH REFERENCE to Double Run's "Comments on Cartons", I suggest he tries Gevacolor R5, when he will have his processed 8mm. film returned in a new, white, slim, carton. Also, if he sends a batch of films for processing with his own spool reference number noted in the space for the address, he will find, as I have, that Gevaert endorse the numbers on the cartons for him. Usual disclaimer!

London, F.17.

K. E. SIMS

Kodak Cartons

IS IT not time Kodak redesigned the address label on their film cartons? At a rapid glance addressee and sender could be confused, a circumstance which happened to me recently. The day after I posted off some newsreel shots, which I hoped to get back quickly to show at a reception a few days later, they were delivered to me unprocessed, a new sorter having supposed that the carton had been sent from Kodak. I was told by the Post Office that this To and From label has caused them considerable bother.

Salisbury.

DEREK C. DAVIDSON.

Pioneers

WHAT A PITY *How the Screen Got Its Voice* had to be in synopsis form and had to come to such an early close! Anyway, it was very interesting and I bare my head in gratitude to the pioneers.

It may amount to useless information now, but was needle wear the only reason for playing records 'in to out'? It was my experience that discs cut 'out to in' at 33½ suffered a loss of quality beyond tolerance on the last four inches but, strangely enough, going 'in to out' did not show this characteristic, and since modern micro-grooves still miss this bad patch, one wonders if the phenomenon is still undefeated.

For many years I harboured what now seems to be the illusion that 24 f.p.s. was the result of trial and error to find an economic speed consistent with maximum quality of sound, just as the PEC is sited the optimum number of frames ahead—as near as possible to the gate but far enough away from it for all the intermittent movement to be smoothed out. To have anticipated this using disc is remarkable, showing a blend of that much sought after pair, good luck and good management.

True enough, the recording boys had had forty years' experience in pressing

since the first Thomas Edison phonograph of 1887 using the tinfoil masters, but it was not till 1888 that he tumbled to the use of wax, and that was just eight years after Graham Bell and Summer Stainer had invented the galvanometer using a ray of light on a mirror and a selenium cell. This, coupled with the fact that in the 16th century the action of light on chloride of silver was well known and that by 1802 Wedgwood had earned for himself the title of "the world's first photographer", leads one to ask, if a little ungraciously: "What kept the talkies so long?"

In 1827 one Mr. Wheatstone (a mechanical genius in many fields who should be known to every schoolboy but isn't) discovered that two heated carbon rods plunged into mercury and suitably connected to a source of current would reproduce sound so delicately that "the tread of a fly sounds like that of a large quadruped". Perhaps the most amazing innovator of all was Shelford Bidwell, who, early in 1881, built a machine "to transmit images of objects to a distance, using electricity and selenium". And a light measurer or photometer was invented as early as 1825.

But this list could go on and on. Who to leave out would be the problem.

St. Peter Port, Guernsey.

F. CRAIG.

The in-to-out arrangement improved average quality by ensuring that the loss due to a worn needle was not superimposed on the inevitable loss near the centre of the disc, where (inter alia) the velocity of the recording was least. Another advantage, presumably, was longer disc life, in that the more rapid wearing of the sound track due to a blunt needle no longer took place in the region where quality was already at its worst. But there may have been further reasons for the choice. If so, perhaps Mr. Watkins will use this page to tell us what they were.

Early Film Speeds

I FEEL VERY DIFFIDENT at questioning such an eminent authority as Mr. Stanley Watkins, but I cannot accept his explanation of how the standard 24 f.p.s. was arrived at. The old silent projectors with three bladed shutters gave just as flicker-free pictures at 16 f.p.s. as the modern ones do with the standard two bladed shutters at 24 f.p.s.; and the statement that films could not be shot faster than 16 f.p.s. because of the slow emulsions then available is a most odd one.

It is extremely unlikely that all films were shot with the cameras "fully extended", i.e., at maximum aperture; and in any case, as any experienced black and white photographer knows, an increase of 50% in the exposure makes very little difference in black and white work—an increase, by the way, which it would be reasonably easy to make up with a few extra lights in studio work.

All silent films were supposed to run at

16 f.p.s., but exhibitors constantly booked more films than they could conveniently fit into their programmes. I well remember an operator friend's observation: "Got to do eight minutes a thousand tonight". To counteract this practice, producers took to shooting their films at over 20 f.p.s. I had always understood that 24 f.p.s. was decided on as the minimum velocity needed to ensure adequate high frequency response. But Western Electric should know!

I was interested in Centre Sprocket's reference to *The Chronicles of the Grey House*, for I have an almost mint copy of the 9-5mm. version of this beautiful film, called by Pathé *The Tale of Griessius*. I had the pleasure of introducing it to Kevin Brownlow, who points out that it contains several scenes missing from the B.F.I. 16mm. print. My copy, which is in excellent condition, must be one of the best prints ever turned out by Pathescope; it bears comparison not only with 16mm. but, in some sections at least, with 35mm. for definition, quality and steadiness. It is amazing what 9-5mm. can do at its best. Presteigne.

R. H. JOBSON.

24 F.P.S.

I'M SURE the reason given by Mr. Watkins for the adoption of 24 f.p.s. is correct, but I always thought that the speed was increased when more intense light sources became available and increased the critical flicker fusion frequency (i.e., the number of interruptions per frame needed to give a reasonably flicker-free picture on the screen). Perhaps both reasons are true.

I was particularly interested in the programme of the Vitaphone premiere in New York reproduced in "How The Screen Got Its Voice". Way down at the bottom can be seen the name of Giovanni Martinelli, a most wonderful tenor. Can anyone tell me if copies of this film and disc still exist, and if it is at all possible that they might be screened?

Sutton.

A. G. BERZMAN

School Films

THE "TEACHER PARTICIPATION" in *Scramble* referred to by Derrick Dutton in his letter is of course, the very proper leading role played by Don Waters in building up over a period a tradition of serious film-making. This is distinct from the participation of teachers in the actual film-making operation itself. From a viewing of the film, the credit list supplied and other knowledge of how the teacher in question works, the judges were firmly of the opinion that there was no evidence of this latter form of participation.

British Film Institute

London, W.1.

PADDY WHANNEL
EDUCATION OFFICER

**PROJECTION EXPERIMENTS and
AMATEUR CAMERAS at the U.S.S.R. EXHIBITION**

UNINTENTIONALLY but instructively, last month's U.S.S.R. Industrial Exhibition provided an elaborate working demonstration of the scope of film. Screens abounded at Earls Court—indeed, the building had probably never contained so many projectors in action at the same time—and from some of them useful lessons in presentation could be learned.

The best attended film display—inevitably, with replica Sputniks to attract the crowds—was in the Space pavilion. Five 35mm. projectors threw five different pictures on to five different screens mounted high above the floor. The initial impact of this kaleidoscope was impressive but its overall effect was to confuse, for the spectator cannot concentrate on more than one screen at a time, even if he is far enough away to have all of them within his field of view.

The Space pavilion made it clear that multi-screen projection must somehow contrive to direct all eyes towards whatever screen happens to contain, at a given moment, the most significant action. But by walking over to the adjoining pavilion, fittingly occupied by the Soviet optical industry, it was possible to see how easily this can be done if the component films are carefully planned. Here again there was a battery of screens and an equal number of projectors all running different films in sync. These succeeded where the space films failed because for nearly all the time one screen (not always

**SCREENS
by the
SCORE**

the same) was devoted to a close-up of a woman commentator. By glancing sideways, upwards or downwards—depending on which screens she and what she was currently describing were on—she was able to carry every eye in the auditorium to the right place. In consequence, the audience paid attention to the screen that mattered while remaining vaguely aware of what was happening on the others—not sufficiently aware for them to be a distraction but just enough to receive the impression, as was intended, of a large-

Neva, an electric eye camera resembling the Bauer 88D



feeble pulling power of the many daylight screens with 16mm. tungsten-lamp projectors behind them. Muddy underlit pictures did little to halt passers-by. Of those who did stop to look, few lingered after picking up the earphones to listen to commentaries which often came off the 16mm. optical tracks accompanied by an almost equal level of background noise. Some console-type rear-projection units brought over from the U.S.S.R. gave reasonably good sound (and were commendably quiet in operation) but on these too the pictures were dim. One thing exhibition organisers here and in the U.S.S.R. seem to have in common is an inability to recognise that a baby picture with bright highlights is much more arresting than a murky one of twice the size.

* * *

The enterprise shown by the Soviet designers of film displays is not yet shared—on the evidence of this exhibition—by those who design amateur film equipment. The six 8mm. cameras and two 8mm. projectors on show in the Optics pavilion appeared to be soundly made but their styling uninspired. But the U.S.S.R. was a late starter with 8mm.; it is perhaps remarkable that the choice offered to the Soviet amateur is as wide as it already is.

One of the cameras shown, the KVARTS, we described when it was shown at the Vienna Autumn Fair last year (*ACW* of November 1960). Accompanying it at



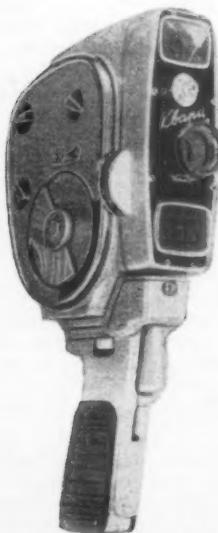
Luch projector, in several respects akin to East Germany's Weimar

scale industry turning out optical equipment of many types.

The presentation was not perfect—there were moments, for example, when the commentator looked the wrong way—but it at least showed the exciting possibilities of the multi-screen technique. Some amateurs, attracted to the Optics pavilion by curiosity about the cine cameras there, must have left its cinema forming vague plans for running a modest group of narrow-gauge projectors in sync. Scripting, making and presenting the right sort of film seems a worthy winter project for the experimentally minded club.

Another example of successful presentation at Earls Court was the use of a single CinemaScope-shape screen for shots of the atomic-powered icebreaker, *Lenin*. A lesson to be learned from the attentive audience this short film always had was that a well-projected picture will always be a magnet for exhibition crowds.

And the lesson was reinforced by the



The electric-eye Kvarts 2.



Ekran, taking single-eight magazines.

Earls Court was a new semi-automatic exposure meter version, the KVARTS 2. Both are spool-loading, with a 12mm. f/1.9 lens, 8, 16 and 32 f.p.s. taking speeds, a single-frame release and backwind.

The SPORT is a simpler spool-loading camera, electrically driven (at 16 f.p.s. only) by a 4½V. flat torch battery. It has a three-element 10mm. f/2.8 fixed-focus lens, a lever type footage counter showing the amount of film remaining, and can be controlled by cable release. Like most of the others, it was shown with a pistol grip.

The most versatile of the spool-loaders was the NEVA. Resembling the Bauer 88D, it has a rotating turret carrying x½ wide-angle and x2 long-focus afocal attachments for the basic 13mm. f/1.9 lens. Also on the turret—and thus changing automatically according to the lens in use—are the three positive viewfinder front elements. Taking speeds are 8, 16, 24 and 48 f.p.s., plus single frame, and the spring motor transports 8ft. at one winding. The coupled semi-automatic exposure meter can be adjusted for use over a film sensi-

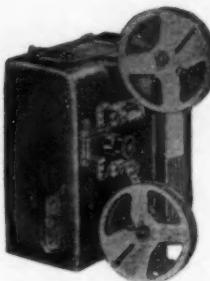


Kama, another single-eight magazine loader.

tivity range of 11 to 90 GOST units (the Soviet equivalent of 12-21° DIN; or 12-100 ASA).

The EKRAN camera uses single-eight cassette loading (now dropped in the West) with the film in 10 metre (33ft.) chargers. The chargers on show were black, and looked like those used by Agfa and other manufacturers before the war. The Ekran has a 12.5mm. f/2.8 lens, speeds of 8, 16, 24 and 48 f.p.s. plus single frame, backwind, cable release, lock-on run, and a geared footage counter.

Slightly simpler is a second single-eight magazine camera, the KAMA. This has a similar lens, but only two speeds (16 and 32 f.p.s., plus single frame) and no backwind or cable release. Its 10 metre charger, with hammered grey finish, has a cut-out which fits around the camera gate and is thus presumably not interchangeable with chargers made for the Ekran. The spring transports 6½ft. on one winding, and a signal visible in the finder indicates when the end of the film is reached.



One of the two 8mm. projectors shown at the exhibition, the 8P-1.

There was one more 8mm. camera, decidedly not for amateur use: a giant, several feet long and finely finished, for high-speed filming at up to 200,000 f.p.s.

There is a rather old-fashioned look about the 8P-1 projector and it also uses the more-or-less outmoded 110V./200W. lamp. It takes 400 ft. reels, has an 18mm. f/1.6 projection lens, and there appear to be two projection speeds—8 and 16 f.p.s. The 8P-1 operates from 127 or 220 volt a.c. supplies.

Much more modern is the LUCH projector. Outwardly this resembles the East German Weimar—it also uses a similar system of indirect illumination—though there is only a single sprocket, which the film meets twice. The lamp is a 12V/100W., which, with the 18mm. f/1.4 four-element lens, is said to give a 25-lumen flux with better than 70 per cent. uniformity. The Luch has variable speeds, 12-26 f.p.s., stills and reverse, and a 400ft. reel capacity. Mains input is 127 or 220V. a.c.

Among other cine exhibits was a developing tank with a spiral which would

accommodate 10 metres of either single or double-eight film.

For professional filming there was a small hand/newsreel camera, the KCP. This was shown complete with a Cinema-Scope-type anamorphic lens unit on the three-lens turret and a compensating unit in the reflex viewfinder to give the cameraman an unsqueezed view of the scene. At Earls Court, the camera was mounted on a very neat and efficient gyro tripod and



Sport, with electric drive.

had a battery-powered variable speed electric motor operating, with a tachometer, over a speed range of 8 to 32 f.p.s. This could be removed and a 1-24 f.p.s. hand crank or 10-32 f.p.s. spring motor mounted in its place. The camera uses 200ft. quick-change magazines, and its accessories include lenses from 28 to 135 mm., as well as a 40-162mm. zoom (f/4-6) and the CinemaScope-type block lenses with 50 and 75mm. focal lengths.

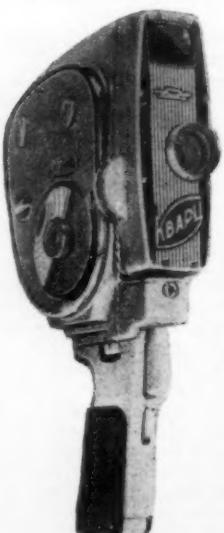
QUERY CORNER WANTED

For war film: 8mm. shots, b. & w. or colour, of explosions, demolitions, etc. Also hints on fitting single-frame release to Bell & Howell Viceroy camera.—J. Szmidla, 82 Breakspears Road, London, S.E.4.

16mm. shots of Girls' Life Brigade activities (parades, camping, etc.) for inclusion in free film for this organisation.—S. Jepson, Bentcliffe, St. Aubin, Jersey, C.I.

8mm. shots, preferably colour, of the old London Tramway system.—K. E. Sims, The Poplars, Church Hill Road, Walthamstow, London, E.17.

Loan of 8mm. silent films for showing to fellow patients. Specto Greyline projector available.—F. J. Baxter, Block 1, Thurrock Hospital, Long Lane, Grays, Essex. Mr. Baxter is a long term patient at this hospital and would like to put on a weekly show to help pass the time.



Kvarts

By shooting downwards into well lit areas it was possible to disguise the fact that the walls were in comparative darkness due to there being insufficient light.

A Step Ladder to the Rescue

But only reshooting could correct mistakes in a script which demanded the impossible. This is the sixth in the series on the making of a short story film about the frustrations which beset a young man who tries to deliver a letter he picks up in the street.

BY R. F. WHITLAW

I WAS RATHER PLEASED with the way the editing of the building site sequence turned out, but the next part was much less gratifying. We shot the interiors at what was supposed to be David's home — actually my digs, with my landlady playing his mother. The script was clear enough. David arrives home, tired and irritated by his wasted Saturday searching for the owner of the letter. He throws the thing on to a chair, glares at it thoughtfully, then goes out of the room to fetch a paper.

While he is away, a pair of hands suddenly comes into close-up, towards the letter. On David's return, we would see that they belonged merely to his mother, who grumbles at his untidiness, pointing to his jacket, which he has thrown off, and to the letter on the chair. This was my "Hitchcock Touch" which had delighted me when I dreamed it up. David would finally open the letter, read its mysterious summons to "be at Victoria station on Sunday at noon," then we would fade-out on his puzzled expression, fading-in again at the station for the next sequence.

As more experienced film-makers may already have guessed, I hadn't nearly enough light. Colour film isn't very fast. Within ten minutes I had abandoned the script, with its laconic: "Mid-shot: The sitting-room. David enters, walks away from camera, throws coat on chair," etc. My two clip-on lights gave only enough illumination for close-ups, but fortunately David knew someone who would lend us another reflector on a rudimentary sort of stand. We collected this, and prepared to start again. But the shooting script still asked for the impossible.

Somehow, we got through it all by about midnight, by which time I was in despair. Narrative clarity went by the board. Shot angle and content were determined almost entirely by the size of the area we could light, and this was never large enough. Often the meter told us that what we were doing was beyond the speed of my lens. We just opened-up, and hoped for the best, making careful tape measurements to make sure that at least we worked within the small fields of focus involved.

Even close-ups gave us trouble, because any background glimpsed beyond the main action was pitch black—or would seem so on the processed film. But I discovered how useful a step ladder can be under these trying circumstances. One could shoot downwards from the next-to-the-

top step into an area which was more or less illuminated, without revealing any walls or ceilings which were in comparative darkness.

In bed that night I reflected bitterly on queer angles and their uses. I knew all about the theory of these. Tilting the camera up or down was a device of great expressiveness, conveying the right sense of atmosphere at the right moment, as dictated by the script. Well, I'd used plenty of odd angles. But they had nothing to do with creating atmosphere. I'd embarked on a sequence for which I just hadn't got the lighting facilities, and the result was going to be pretty muddled.

My landlady's determination to be in bed by ten o'clock had also proved unfortunate. Since we started well over an hour late, I had to shoot all her stuff first, quite out of continuity, leaving David's shots until after she'd gone.

I had no heart to shoot anything else until we got these interiors back from processing. In the event, half the shots were, indeed, hopeless. Everything approximating to a mid-shot came out darkly blue, with ambiguous shadowy movements across the screen. But the closer shots were, surprisingly, acceptable. Once again I got down to some ruthless cutting, but this time convinced that many retakes were essential.

Somehow, I contrived to tell the story of this sequence exclusively in close shots. You never saw people cross the room. You never saw more than a few square feet of the place at a time. The rough-cut ran for about seventy seconds, and what happened was clear enough. But why did it happen? There was no atmosphere. Once again, there was no chance to see what David was thinking or feeling. He appeared to dash through his actions as if he'd known all along just exactly what was going to take place. I decided to limit interiors severely in any future script, or to use nice fast black-and-white stock.

Before I went home for a short week-end just after all this, we spent three-quarters of an hour shooting the exterior of the hotel. We had already shot the fake "hotel register" during the disastrous evening mentioned above. It didn't take long to get a mid-shot of David arriving, rather tired, outside the hotel, checking that this was the one to which the estate agent had directed him.

He went in and came out again, looking annoyed. Then
(Continued on next page)



Making Actors—and Backgrounds—Shiver

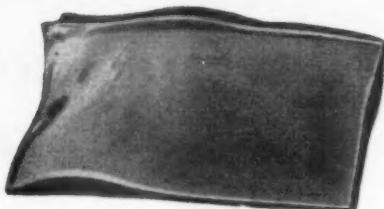
Easily controlled distortion device

A GADGET beloved of the writers of text books is a piece of jam jar which is moved in front of the lens to produce distortion. It can be quite effective, but someone usually manages to cut himself, and there is no way of making the distortion gradually subside into normality (to indicate, for example, recovery from a blow). But a Perspex distorts quite safe and allows a much greater control.

Get a piece of $\frac{1}{4}$ in. clear Perspex 7×4 in. (the exact dimensions are not important, but this is a most convenient size), preferably with the protective paper still in position. Remove the paper except for a triangle $3 \times 2\frac{1}{2}$ in. at one corner. Hold the Perspex by this corner and heat a patch in the centre by holding it over a gas ring. Do not allow the frame to touch it and see that it does not become too hot.

Lay the Perspex on a piece of sheet metal or enamel, and press a series of tiny waves into the softened patch with the tip of the handle of a wet teaspoon. Try to get smooth ripples and take care not to tear the surface of the plastic. Repeat over the same

Perspex sheet bent to shape by gentle heat; mesh of ripples near centre to give pronounced distortion of image when moved in front of lens.



area on the reverse side of the Perspex, and allow to cool.

Heat the Perspex gently, beginning along the edge of the paper triangle, and continue all over it except for the paper-covered part, bending it in many different directions as you do so. (Do not overheat; you need only just enough warmth to bend it into a gentle curve.) If the hands are wet, it will be found that quite complex bends can be formed without leaving fingermarks. Fingermarks can be removed with metal polish, but it is hard work.

When this operation has been completed, no part of the Perspex should be more than $\frac{1}{4}$ in. high when the sheet is laid on the table. Remove the paper and it is ready for use.

To produce distortion, the Perspex should be moved steadily and smoothly just clear of the lens by an

assistant who should cast his shadow over it to avoid reflections. The corner piece will not distort the picture and can be used on scenes which begin or end in distortion but are in the main normal.

The ripple patch is for dissolve-like effects. The camera is started on clear, and the ripple patch then moved over the lens. Cut, restart on ripples over the new scene, and move again to clear. The average all-over brightness of the scenes should be about the same.

When filming ghosts by the black-background-double-exposure method, the slow waves can be used to create an especially spine-shivering spectre. The furniture and live actors are filmed first without the distorter. Then the furniture and walls are covered with black cloth, the exposure halved, and the ghost filmed through the distorter to make him gently undulate.

A Step Ladder to the Rescue

(Continued from previous page)

shrugging his shoulders at the time he'd wasted over the letter, he went off to catch a 'bus home. I was cheered up by the little 'bus sequence, with David in a real queue of people oblivious of my camera buzzing away from a nearby doorway. I followed the 'bus with a hand-held pan shot as it left the stop, bringing the camera round until, as the vehicle accelerated down the street, I ended up with the lens blocked by a projecting window frame of the shop. This might be better than a fade, to cover the time David would take to reach home. I could cut straight from this shot to the front garden scene we'd started some weeks before.

My week-end at home was disappointing in that Leslie, my expert friend who had listened to the plans for *Dead Letter* very patiently and given good advice, wasn't available. But he would be in London during the following week and it was arranged that he should call at my digs, and look at the rough cut to date. He came, looked, and was kinder than I expected.

He was complimentary about David's acting, and about the naturalness of the other players—the foreman at the site, the people in the street, my landlady. He thought

that the outdoor photography was fine ("but, of course, you can't go wrong with 8mm. colour nowadays!"). The cutting needed tidying-up, but was clearly going to be proficient. Then what was wrong? "Well," he told us, "there seem to be no basic *filmic* mistakes. Where things have gone off the rails it's due to a lack of proper consideration for your facilities. Those interiors are an obvious example. You should never have thought of shooting so much interior action unless you knew you had the lights you needed. There are places where you need retakes, but you should re-shoot the *whole* of the interior scene, of course. . ." The idea of retakes made my heart sink. To have to go through all that trouble again, to repeat stuff we thought we'd already covered!

"It depends on what you mean by amateur film-making," said Leslie (and I can remember his homily almost word for word). "If you're really taking things seriously, then you've got to be like the professionals, and pass nothing which isn't as perfect as you can make it. It's all very well talking about the amateur's blessed freedom of creation. Certainly, he has this, and he should exercise it. But at the same time he can't give up the obligation to get all the technical polish his equipment can provide. Play with your

Continued on page 276

Making a Start

A SERIES FOR BEGINNERS BY H. A. POSTLETHWAITE

Twelve Do's and Don'ts For Beginners

A pause for revision—for those just about to forget the basic rules

1. Most beginners are delighted with the first spool that comes back from processing. Some are not quite so pleased with the second and third. This is because the first spool was exposed with strict attention to the rules, every scene being thought out and shot with deliberation. Later spools were exposed with more confidence but less precision and suffered accordingly. So if it is some time since you read your camera instruction book, go through it again page by page. You may come across some bit of information you had forgotten, or which didn't originally, when you were still unfamiliar with the camera, make much sense. Read, too, the leaflet with the next spool of film you use. Even if it is the same kind of film as the last, the instructions may have been revised, or you may find some point you overlooked before.

2. A picture with strong contrasts, whether in colour or black and white, will appear sharper than one in which there is an overall "sameness" of colour or tone. So don't blame the camera for poor definition if what you were shooting was a flat-looking scene. In such a scene, try to introduce at least one object with contrasting tones, preferably in the foreground; it will divert attention from the dullness of the rest of the frame.

3. If the interest of the scene is in the foreground or mid-distance, make sure the background is unobtrusive. Even a tiny unwanted figure may be distracting if it is brightly coloured or moving fast.

4. The importance of objects near to the camera can be emphasised by using a *wide-angle* lens. As this includes a wider scene than a normal lens, detail in the background will be on a smaller scale and will consequently offer less competition with the main subject. Conversely, a *long-focus* lens tends to foreshorten the scene, making objects at a distance appear to be closer together than they really were.

5. Never film an object that is moving directly across the field of view, except perhaps in the far distance. A man walking at only 4 m.p.h. moves as much as four inches in 1/16 second, and that amounts to two inches while each frame is being exposed plus a further two inches during the interval between successive exposures. If you were filming him at a

distance of 20ft., he would be in and out of the scene in about two seconds. A car travelling across the picture at 30 m.p.h. moves three feet in 1/16 sec., so that even at a distance of 40ft., it would take less than one second to pass across the scene. If you have a variable shutter, blurring of the picture can be reduced by giving a shorter exposure to each frame, but at the cost of emphasising the jumps between frames.

The way round the difficulty is to film the subject as it approaches the camera, directly or obliquely, or after it has passed. Alternatively, you can swing the camera to follow the movement—though this isn't easy to do smoothly while keeping the subject in the centre of the picture. A wide-angle lens helps because, as the width of the scene is increased, the moving object will remain longer in the field of view.

6. Don't confine your filming to sunny days. Definition and colour in close-ups will often be better when the sun is not shining, or when it is casting only faint shadows. If you run into bad weather on holiday, don't put the camera away; make the weather a part of your film. It isn't easy to record rain directly, but you can show its effects: raindrops on a window or splashing in a puddle, water racing down a gutter or pouring from a spout, wet umbrellas and mackintoshes, people running for shelter, wet streets with glistening surfaces—and, of course, close-ups of other holiday-makers making the best of things.

7. For an unusual atmospheric shot, try shooting a distant scene without a haze filter. Be careful not to over-expose. Make sure to have something in the near foreground; this will come out clearly, though possibly in silhouette, and will contrast with the less-distinct background.

8. Take some shots in which shadows are the key subjects. Shadows cast on a wall or on a pavement often look effective but for the latter make sure, by standing in the shade of a tree or the corner of a building, that sunlight does not fall directly on the lens.

9. When the horizon is included, take care to get it horizontal. Try also to place it so that it does not divide the picture into two equal parts. If the sky is particularly interesting, put the horizon low, perhaps a third of the distance from the

bottom of the frame; otherwise have it at least two thirds of the way up.

10. Always remember to rewind the motor after every shot. Unless you make a firm habit of this, the time will come when the spring will run down in the middle of an important shot. However, if the camera is to be put away without use for any length of time, leave the motor about half wound; then, every month or two, wind it fully, let it run down, and half wind again.

If yours is an electric camera, don't go on a trip without a set of spare batteries. Afterwards, don't put the camera away, except for short periods, with its batteries still inside; a battery compartment oozing with a sticky and corrosive mess is a tragic sight and the damage is not always confined to that compartment alone.

11. Take a look at the lens from time to time to make sure that it is clean and dust free. If there is dust, blow it off with a puffer, or use a very soft brush of the kind specially sold for the purpose. You will not be able to do more than this with most 8mm. cameras, as the normal lens is set in a deep mount (which serves as a lens hood). If the lens surface is accessible, it may be wiped gently with special cleaning tissue. But do this carefully, for it is easy to damage the delicate bloomed surface; never poke at a lens, or try to clean it with a twisted handkerchief; and never use silk.

The same care should be taken with the eyepiece and window of the viewfinder, particularly if they are bloomed, and the window of the electric eye should be examined too. Condensation may form on the lens if the camera is taken into a warm room from a cooler place and result in a fuzzy picture. The remedy is to give the camera an hour or so to warm up before using it.

12. Follow the instructions implicitly when sending a film for processing. If you want the processing station to do anything exceptional (e.g. to return 8mm. double-run unslit) or if the film has been damaged, enclose a note in the carton, wrapping it around the metal container in such a way that it cannot be missed. If special instructions are posted separately, processing may have been finished by the time the laboratory has linked the letter to the film. And, of course, always remember to tell them your name and address.

Next week: INDOOR FILMING BY DAYLIGHT

Bringing a Photograph to Life

No expensive optical printing with this simple method

EVERY FILMGOER is familiar with the shot in which a still picture or portrait springs to life before his eyes. The device can be very effective, and the reference books describe many techniques for bringing it about: filming a real person in a framed mirror, the use of dissolves and other more complicated ways. Success depends on how closely the two images match or (since in practice they never match exactly) on beguiling the eye at the moment of change into believing that they do.

The method to be described proved simple and efficient, although it uses a straight cut and dispenses with expensive optical printing to produce a dissolve later. The script called for a schoolboy to daydream over a photograph of campers lining up outside their coach. The scene melts from black and white to colour, the children enter and the coach drives off.

The children were first of all lined up outside the coach and a still photograph taken. Then we filmed the live action, matching the framing as closely as possible, and wiping in the scene from left to right with a quick movement of a card held in front of the lens.

When the photograph had been developed and a matt print mounted in the album, this was filmed, using a zoom lens to give the effect of tracking in over the boy's shoulder until the photograph almost filled the screen. At this point the picture was wiped out left to right. In editing, the shots were cut and joined as the first black wipe reached two thirds of the way across and as the second was one third of the way out.

The result succeeded beyond expectations and would not disgrace a Herman Wuyts production (although he probably did it while still at school!). Three reasons contribute to this: (i) the eye is distracted at the instant of cutting by the quick flick of black and ignores any misalignment between the two images; (ii) the slow zooming carries the movement logically to its completion, and (iii) the slight size increase of the live action scene over the framed photograph again gives a natural finality to the shot.

I will not deny that luck played a considerable part in making the shot so effective, but at least an analysis of why it came off may help others faced with a similar problem.—G. D. ROWLEY.

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LONDON, W.6. Aug. 24, 5.30 and 7.45 p.m. Presented by London Transport P.G. at Albert Stanley Institute, Hammersmith Tube Station (Dr. & Picc.). Tickets 2s. 6d. from L. F. Dennis, 59 Primula Street, London, W.12.

MEXBOROUGH. Aug. 31, 7.30 p.m. Presented by Wath-on-Dearne A.C.C. at "The Public Hall", Mexborough. Tickets 2s. from F. Fieldsend, 16 Manor Road, Harlington, Nr. Doncaster.

NELSON. Aug. 31 and Sept. 1, 7.30 p.m. Presented by Hayhurst's Camera Shop Ltd., at Civic Theatre, Stanley Street, Nelson. Tickets free from Hayhurst's Camera Shop Ltd., 56 Manchester Road, Nelson, Lancs.

WESTON-SUPER-MARE. Sept. 4, 7.30 p.m. Presented by Weston (Electricity) F.G. at South Western Electricity Board, 168 Locking Road, Weston-super-Mare. Programmes 2s. 6d. from Maurice V. Leakey, South Western Electricity Board, Weston-super-Mare.

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A MOVIE
MAKER
at the
CINEMA

WHEN THE CAMERAWORK is the most praiseworthy aspect of a film it's a pretty bad sign—whether the film's professional or amateur. Even the most tolerant critic would be hard put to it to find kind things to say about the script, direction or most of the performances in *Parrish*. The laughs are unintentional, and the clichés seem endless. But one man does emerge with his reputation not merely intact but enhanced. The Eastman Color camerawork of Harry Stradling, a director of photography who has been behind the camera in Hollywood, London, Rome and Paris for 43 years and whose credits include Feyder's classic comedy *La Kermesse Heroique*, makes *Parrish* a constant treat for the eye.

The script, adapted from what must be one of those huge, sprawling American family saga novels by Delmer Daves, who also produced and directed, concerns a young man's growth to maturity on a Connecticut tobacco farm, and the part played in his life by three girls. You can almost hear the pages flipping by, especially when the editor cuts in a single snow landscape to signify that another year has passed.

Incidentally, I wonder how many amateur scriptwriters would be naive enough to give their leading characters the surname of Rake, pronounced Rake, and allow umpteen such lines as "I never thought I'd feel sorry for a Rake", and "You're expected to behave like a Rake". You can see why I want to concentrate on the photography!

Daves is a director who prefers to film on location. Four separate trips were made to shoot scenes against the tobacco fields in every season. One uniquely photogenic aspect of the location intrigued Stradling immediately. The tobacco is so tender that it has to be protected from the sun's rays, and huge fields are covered in canopies of white gauze high enough to allow the field workers to walk about beneath. A number of scenes were shot under these canopies. Normally the cameraman might be expected to call for booster arcs to give additional lighting to such a

The Secret Lies in the Filters

Brilliant camerawork in "Parrish" repays careful study

BY ALEC GITTINS

set-up, but Stradling preferred to use the diffused sunlight to model the actors' faces.

Diffusion, in fact, is subtly used throughout the film, and explains the unusual tenderness of the images. The facial close-ups frequently have an almost lyrical quality, and when Connie Stevens—the only actress in the film to deserve a cameraman capable of accentuating the mood of her performance—is softly approached by Stradling's gentle lens, the effect is irresistible. Stradling's secret is his use of filters. The May issue of *American Cinematographer* describes his technique in close shooting.

"In big close-ups he uses heavy diffusion created by the M.P.A. filter, which has a clear centre and concentric rings fanning out towards the edges. This filter, when correctly centred, permits the eyes to remain sharp while softening the rest of the face. It requires the attention of an efficient assistant cameraman, however, because if the focus is just a few inches off, the effect will be ruined. As the camera worked farther back from the players, screens of correspondingly less diffusion were used.

"For dolly shots to or away from a close-up, a sliding diffusion screen was employed. This is a filter twelve inches long and three inches wide with the diffusion graduated from zero to heavy. As the camera pushed in or pulled back, the filter was manipulated, either by hand or mechanically, to vary the diffusion in synchronization with the movement of the camera."

The gauze canopies come into their own again in a scene where one of the Raikes sets fire to a rival farmer's tobacco field, lighting the canopy so that the flames will sweep across the whole area. This, too, was shot on location. Even the reaction close-ups and cutaways, which most directors would have tackled back in the studio, were filmed on the spot. The local fire department lent a hand, and State troopers kept the crowds of rubberneckers under control.

The fire was covered by four cameras shooting simultaneously—re-takes were



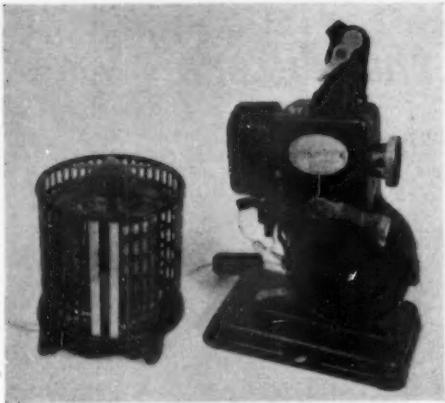
Diffused lighting under the giant canopies (see text).



Expert camerawork but unlikely plot.

obviously out of the question. One camera was mounted on a boom, another was set up at a high angle, and the other two were in stationary ground level positions. Coloured filters were set up before the lamps when the reaction shots were filmed to achieve exact matching with the actual fire scenes, and a burning torch was held in front of the key light to throw the necessary flickering on to the faces of the cast. In the long shots, actors were filmed in silhouette against the distant fire, with a few lamps giving them the rim-lighting effect that would come from the glow. The camera on the boom edged in

(Continued on page 276)



SEARCHING through a junk box recently I came across the parts of one or two Kid projectors. These old projectors are seen less and less frequently nowadays, so for old times' sake I decided to try to salvage one and put it back into its original condition. Luckily, many parts missing from one were found on another, and I soon had one machine mechanically perfect. A few of the optical parts were lacking, but I made these from oddments I had handy, and was delighted to find that the mechanism worked as efficiently as when the projector was new. The lamps for it are still available from Pathescope, and the missing parts to replace my oddments are supplied by Fosters.

This little British-made projector — it is only eleven inches high — was introduced in 1929, and though simpler and cheaper than its predecessor, the Home Movie, has some interesting features. These early machines were, in fact, more automatic in operation than many so-called automatic projectors today. The film was merely pushed into the slot at the top, the handle turned, and the projector laced itself, the end of the film being automatically taken up. The still picture clutch operated by the notched film is a beautifully made little piece of mechanism. I count myself fortunate in having been able to find all of the minute springs which contributed to its make-up!

Surely some of the old cameras and projectors ought to be preserved

Automatic threading, 1929. The film was pushed into the slot, the handle turned, and the projector laced itself.

The 9.5mm Reel

BY CENTRE SPROCKET

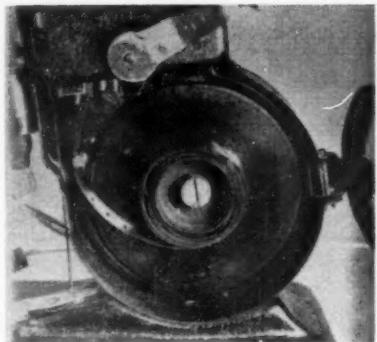
Projectors of the '30s Were More Automatic Than Today's!

Pathescope Kid projector rescued from the junk box and put back into its original condition. The cylindrical resistance is adjustable to allow the projector to be used on all voltages.

before it is too late, but a Nine-Five Museum must not give the idea that all early 9.5mm. equipment is fit only for embalming, as it were. The Kid has another use — one for which modern projectors are quite unsuited, and if only for this reason, is well worth having. I hope to say more about this in a later article.

SLITTING AND REPERFORATING 16mm. to 9.5mm.

THE 16MM. PRINT of the Buster Keaton classic, *The General*, in the British Film Institute Library, is on 900ft. spools, but those who hire the 9.5mm. print will normally use 400ft. spools. So after Walton Films had slit and re-perforated the 16mm. print to 9.5mm., I undertook the task of spooling it on 400ft. reels — not so



Take-up chamber. The take-up core is attached to a large plate at the rear which revolved with it, the natural curl of the film being sufficient to wind it on to the take-up core. Only with very green film was it necessary to attach the film to the core.

straightforward a job as might be thought.

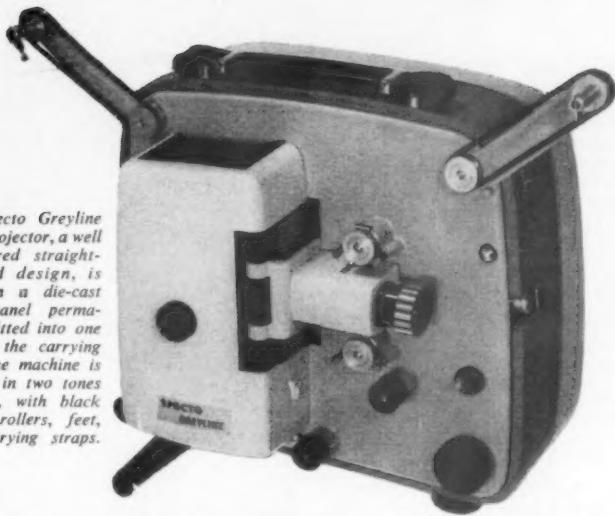
Finding suitable places for the divisions — ideally the "natural break" made familiar by television — demanded considerable care, particularly since in the 16mm. version the breaks are not always logical. In one case it comes in the middle of a scene. (Presumably the print is designed for screening on dual projectors).

What is the effect of the slitting and re-perforating? The picture area of 9.5mm. is slightly less than that of 16mm. — we lose 0.7mm. from each edge and 0.5mm. from top and bottom. Normally this loss is so slight that it goes completely unnoticed. Indeed, the only things to suffer in *The General* are the B.F.I. credit titles at beginning and end. These so completely fill the 16mm. frame that some of the letters on the extreme right of the screen are cut off in the 9.5mm. version, but it is easy enough to guess what they are. None of the original sub-titles suffers in this way.

You might expect that the long pitch of the 9.5mm. sprocket holes would have an effect on picture steadiness in

continued on page 276





The Specto Greylime 8mm. projector, a well engineered straightforward design, is built on a die-cast main panel permanently fitted into one half of the carrying case. The machine is finished in two tones of grey, with black knobs, rollers, feet, and carrying straps.

ACW TEST REPORTS

DEVELOPED FROM the Specto-8 and Royal projectors, the Greylime is the latest variation of Specto's second basic projector design (their first, which this supplements, has so far survived 25 years) — a design combining notably straightforward construction with a high standard of performance.

Like the Royal (ACW Test Report, Nov. 1959), the Greylime is built on a die-cast main panel permanently fitted into one half of pleasingly styled carrying case made of resin-bonded plywood.

As the name suggests, the colour of the new model has been changed; it is a smooth grey on the main panel with lighter grey on the lamphouse, gate and lens carrier, and spool arms. The case is attractively finished in two tones of grey leatherette with silver relief strips, and has a neat black plastic handle with chromed fittings.

Light output is excellent because, as on the Royal, a Tru-Flector lamp is used (original vertical-burning type, A1/184). With the Royal, picture brightness was always ample for home use and, particularly on a beaded screen, often so high that it would have been useful to be able to reduce it (and gain increased lamp life into the bargain!).

On the Greylime this reduction can be made, for the Royal's simple ON/OFF lamp switch has been replaced by a 3-position switch, for OFF/HALF BRIGHTNESS/FULL BRIGHTNESS. Half-brightness is obtained by feeding the lamp through a resistance incorporated in the machine, and one has to move the switch through this intermediate position before reaching full brightness; the switch thus acts

as an anti-surge device which itself contributes to lamp life.

Power Supplies.—The Greylime suits a.c. mains only. The transformer tappings are for 110-125-160-200-220-240v., and an additional feature is the provision of a "0" and "+10" voltage selector (positioned below the lampholder) so that, for instance, on 230v. one uses the 220v. and +10v. taps. A good point for users on 240v. mains is that if there is reason to suspect that the mains supply voltage is high, the 240v. and the +10v. taps can be used so avoiding possible overrunning of the lamp if the switch is set to full brightness. The +10v. tap also permits exact matching to 250v. mains, not possible on the Royal; it works, by the way, but putting a small resistance into the lamp circuit.

A single knob switches on the motor and also adjusts its speed control resistance. The wiring of course is such that until the motor switch is on, the lamp cannot be lit.

A series-wound (variable speed) motor is again used, and provision is made for controlling its speed by the Specto tape synchroniser which is now available as an accessory. The six-pin mains input socket on the Greylime is so wired that the synchroniser can be introduced into the electrical circuit simply by putting its differently wired mains plug in place of the regular one.

The 9ft. mains cable is an ordinary 3-core type, with British Standard colour coding; the earth-wire is green and also clearly marked to avoid mistakes. As on the Royal, the transformer is at the

With the cover in place over the mechanism, the Greylime is immediately ready for carrying or storage. The attractively styled case is covered with two tones of grey leatherette, with silver relief strips.



Specto Greylime

8mm. PROJECTOR

rear of the machine near the base, where it gives good stability.

Mechanism.—The internal mechanism is straightforwardly designed and soundly made — in fact it would be a fair comment that the simplicity of the parts visible on the operating side of the die-cast main panel belies the good engineering concealed behind it. The principal working parts consist of a main shaft (1 turn = 1 picture) carrying a steel helical gear for the sprocket drives; a nylon cam with two tracks, to drive the claw up and down, and in and out, respectively; and a 3-bladed shutter whose rim is formed into a pulley for the round rubber drive belt from the motor. The main shaft and other spindles run in Oelite-type oil-retaining bushes, so negligible lubrication should be required in many years of life.

The two 12-tooth sprockets are driven by sturdy Tufnol gears engaging with a helical gear on the main shaft. The take-up spool is turned by a spring belt behind the panel and a rubber belt externally; for the feed spool there are a rubber belt fast-drive behind the panel and, again, a rubber belt externally. Each spool drive has fast and loose pulleys (i.e., one fixed to the shaft, one loose). For projection the belt to the take-up is on its driving pulley, and the feed side belt on its free pulley. For rewinding, which is very quick and convenient, each of these belts is slipped to the other pulley; one must of course remember to return them to their projection pulleys after rewinding.

The Greylime is intended for straightforward projection, and does not incorporate reverse or still picture projection.

Threading.—The 400ft. spool arms hinge in for storage, and the lid encloses them

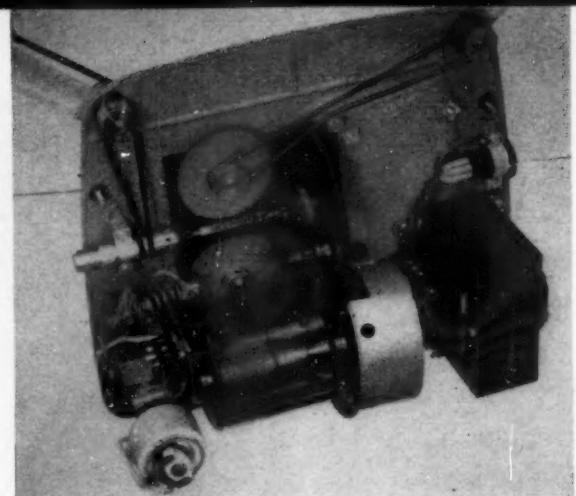
completely. As on the earlier versions, the threading path is straightforward, there being fixed guide-post type retainers on the sprockets, and a gate which hinges wide open through about 150° for cleaning and threading. The front gate plate is sprung against the fixed back plate, and the gate has sprung edge guides which could run over-width or poorly slit film without trouble.

Framing is again of the so-called semi-optical type, in which the projection lens and the front plate of the gate are moved up or down together until the gate aperture is aligned with the frame position on the film. The adjustment—made by a screw device in the gate hinge—frames the picture without noticeably changing its position on the screen, so that no compensating adjustment of tilt need be made—now accepted practice in a modern 8mm. projector, but by no means universal in 16mm., though Specto have always used it.

All film handling parts are properly relieved below the picture area. The pull-down of the claw is relatively fast, and the shutter has three 45° cover-up blades. A double claw is used, the upper tooth doing the pull-down on film of normal pitch, and starting its downward stroke one perforation below the bottom of the gate (i.e., position +1)—in our opinion the most desirable position since it brings the claw as close as possible to the gate.

Optics.—A further change on the Greyline is the provision of a variable focus ("zoom") projection lens. This is a bloomed Lentar f/1.5 with a focal-length range of from 15 to 25mm., and is mounted in a nominal 1in. (actually 0.997in.) barrel with the usual helical focusing thread. Picture magnification is changed by moving the front of the lens in or out with a parallel sliding motion, so one is not likely to zoom when rotating the lens to adjust the focus, or vice-versa—a good point. The front of the lens barrel is sensibly wide and is milled to give a good grip. The whole lens is

The mechanism of the Greyline, removed from its case. At the bottom, from left to right: switch and speed control, suppression capacitor, black-cased motor, blower casing, transformer. Above the switch is the rigid coil of resistance wire which gives the "half brightness" setting of the lamp. The horizontal mainshaft carries the cam and shutter, and gear drive to the sprocket shafts.



very well finished, with black anodised mount, and has a very silky sliding motion on the zoom adjustment. Adjustment of tilt is by screwing the moulded front foot in or out.

PERFORMANCE.—On test the machine gave a good account of itself, the first pleasing point being the ease with which one can use the variable-focus lens to fill the screen exactly without having to change the projector position. From a distance of 13ft., for example, the picture width could be set anywhere between 2ft. 9in. and 4ft.—a much wider range than the figures themselves might suggest!

Threading proved simple, even to beginners who acted as "guinea pigs" during the testing. No inching knob is provided; this is because the front of the machine shaft, where the knob would normally be, is used to connect the synchroniser (when used), but its absence seemed of no real importance, for threading can be checked by switching the projector momentarily on.

Light Output.—With the projection lens set to approx. 20mm. focal length (13ft. 9in. from lens to screen), the brightness on a 36in.-wide screen averaged 12½ foot-candles (centre reading

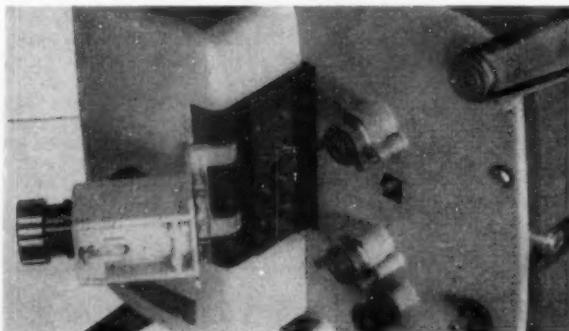
17 f.c.). The voltage across the lamp was checked and found to be 21.3, the mains voltage fed into the machine being a measured 240v. When light output was re-measured with two other Tru-Flector lamps of the same type, the readings were practically the same. Evenness of illumination, though not quite perfect, was fully acceptable.

The quoted brightness corresponds to the 10 foot-lambert standard brightness on a 2ft. 10in. wide white matt screen (based on the average brightness over the whole screen). On a glass-beaded surface, the same brightness would be given on a screen about twice as wide (though only for viewers sitting fairly closely around the projection axis).

The half-brightness switch on the Greyline does in fact reduce the brightness of the lamp by exactly a half; this means that the screen size need only be reduced to 0.71 times its original width for it to have the same brightness as with the lamp at its full voltage (e.g., a 36in. screen with the lamp on full has the same brightness as a 25in. screen with the lamp switched to the intermediate position). commendably, there was virtually no spill light at all from the projector.

The Lentar vari-focus lens gave a satisfactory standard of definition throughout its zoom range, there being the usual trace of fall-off towards the corners of the screen. The performance did not change noticeably over the whole range of the zoom, although for a viewer at a given distance the definition naturally seems to deteriorate as the picture size is increased.

Steadiness was very good, and the machine ran smoothly and without undue noise. After the motor had been warmed-up by running it for 10 minutes, the projector speeds were tested, using a 240v. mains input and the 240v. tapping. With the speed control not advanced more than needed just to



The lens mounting of the Greyline carries the front half of the gate, and hinges open very wide (about 150 deg.) for easy threading, and so that both halves of the gate are fully accessible for cleaning.

switch on, the machine ran at approximately 17½ frames per sec., but the control could then be turned back, without switching the motor and lamp off, to give a minimum of just under 16 f.p.s. Maximum speed was approx. 24 f.p.s. (needed for reduction prints from sound films). There was appreciably more noise at this speed, since the motor and other parts are working half as fast again.

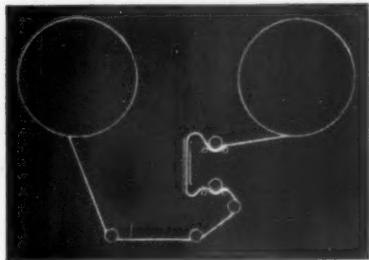
Gate Temperature.—The high efficiency of the internal mirror type lamp is such that a great deal of radiant heat inevitably accompanies the intense light intensity reaching the gate. Specto have never regarded heating of the film as a

serious problem in their machines and for this reason do not consider it desirable to fit a heat-absorbing glass between lamp and gate. The air-turbulator blades on the rear of the shutter blades (as on the Royal) help to reduce heating of the film.

The motor control does not permit the machine to be run below a safe speed. If lamp and motor are switched off together (though this is not good practice, nor is it recommended), the slight flywheel action of the mechanism keeps the film moving through the gate for the fraction of a second needed for heat radiated from the lamp to fall to safe value. This was tested 12 times, using black leader film, and no damage or even marking of the film was observed due to local heating of the frame of film left stationary in the gate.

Heating of the film during projection was checked with a loop consisting of

Threading path of the Specto Grepline: film from the feed spool (top right) passes round the top sprocket, in a loop to the gate, after which it passes round the lower side of the bottom sprocket, and—via 3 guide rollers, to the take-up spool (top left).



Your Film—and What it Costs

FORTUNATELY, the impact of the "Little Budget" on film stock prices was very small—3d. up, for example, on a typical spool of 8mm. double-run—but it was enough to make the various tables so far published in *ACW* out of date. Here, therefore, are the current tax-inclusive retail prices of a representative selection of amateur reversal stocks, colour and black and white. All include the cost of processing by the manufacturer or his agent.

MAKE	8mm.		9.5mm.		16mm.	
	25ft. spool	100ft. spool (for Bolex)	(30ft. roll)	50ft. spool	100ft. spool	
AGFA	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	
Afgacolor CT13 & CK16	1 7 11	4 15 7	—	2 3 3	3 13 11	
	1 13 3 ¹	—	—	2 6 9 ²	—	
NEVILLE BROWN & CO. Ferraniacolor	1 5 7	—	—	2 2 5	3 11 9	
GAEVERT						
Gevapan Micro, Super & Ultra	1 1 8	—	1 6 7 ³	—	2 16 8	
Gevacolor	1 5 7	—	—	—	3 13 6	
GNAME						
Adox U17 & U27	1 1 8	—	—	—	—	
HANIMEX						
Perutz U15, U21 & U27	1 1 9	—	—	—	—	
KODAK						
Kodak Plus-X & Tri-X ⁴	—	—	—	1 18 8	3 5 0	
			—	2 8 5 ⁵	—	
Kodachrome Type A & D	1 7 11	4 15 0	—	2 5 6	3 17 8	
	1 14 8 ⁶	—	—	2 15 0 ⁷	—	
Kodachrome II	1 9 11	—	—	—	4 1 8	
PATHESCOPE						
S.X. & V.F. P.C.F.	—	—	11 8	—	—	
	—	—	19 11	—	—	

Key:—¹ Movex cassette

² Siemens cassette

³ Tin of 3 rolls

⁴ Reversal stocks

⁵ Magazine

Your Problems Solved

LACK OF SPACE prevents us from publishing the usual selection of readers' problems, but this feature will be back next week. Meanwhile, readers with queries are invited to send them, as usual, to the *ACW* Enquiry Bureau, 46 Chancery Lane, London, W.C.2. Queries should be accompanied, please, by a stamped, addressed envelope and the coupon below.

clear film, colour film with normal image, black and white with normal image, and black (silver image) leader film. This loop was run continuously for 10 minutes (approx. 40 projections) and the film immediately examined for warmth and any possible damage. The film felt only slightly warm, and the first three sections of the loop showed no evidence of overheating at all. On the fourth section (black leader) there were signs of drying-out, plus a slight "printing" effect from the light spot on to the back of the film, but drying-out had returned almost to normal after 24 hours.

It is interesting to note that film with a normal image does not absorb enough heat to produce any visible change. On colour film the dye image is relatively transparent to infra-red (heat) rays, so will transmit heat rather than absorb it. Only the dense silver image on black leader film absorbs enough heat (under the stringent conditions of this test) to have any visible effect on the film. Splices, both cement and adhesive Mylar tape, were tested in a similar way. No difficulties arose during projection, and these splices were as strong after the test as comparison splices that had not been projected.

Despite the very high light intensity that has been achieved, therefore, the gate heating appears in practice to have no deleterious effect on the film whatsoever—with the possible and rarely important exception of black (silver) leader; this may show some signs of heating but will not be otherwise affected.

Summary.—The Grepline is a well made, carefully finished and attractively styled machine, with a very high standard of performance, and excellent light output. The straightforward design has enabled the manufacturers to offer it at a very modest price, and they have earned an enviable reputation for after-sales service on their equipment. Finally, a tape synchroniser is available as an optional extra. Recommended.

Price: £33 (including vari-focus lens). Submitted by Specto Ltd.

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TELESCAN

BY FLYING SPOT

**PUNISHING TREATMENT FOR
CAMERAS FILMING CRICKET**

IN TELERECORDING cricket matches, where the whole of the match has to be followed just to get the two or three important balls of the match for the evening news bulletins, the BBC make use of special 16mm. telerecording cameras. The usual procedure is for the television cameras to follow the whole of the match, their output being fed into the telerecording camera which is started up as the bowler begins his run, and stopped if nothing exciting happens.

Continually starting and stopping these special recording cameras is punishing treatment, for they have a very fast pull-down, coming very near the 1/700th of a second which is the interval separating TV "frames." Apparently they stand it. 16mm. film is used (it is special telerecording emulsion) rather than 35mm., partly for economy, and partly because no one has yet succeeded in making a 35mm. camera which can pull this heavier gauge film stock down in the gate in

anything like so short an interval as 1/700th of a second. Telerecording on 35mm. thus works on a rather different principle; the television receiver tube is slowed down. Tennis from Wimbledon was videorecorded on tape, since the duration of each match was shorter.

CASTING for television commercials is one of the advertiser's worst headaches. Not only is there the problem of finding the right artiste, with (possibly) the right voice (although many commercials are dubbed), but there is the additional difficulty of finding one who has not appeared recognisably in someone else's commercial.

Actors' agencies are naturally torn between their wish to do the right thing for the advertiser and their natural impulse to get their man the job. They generally co-operate in letting the advertiser know what previous commercials a likely candidate has done, but there is no valid reason why

he should not, if he wishes, appear in a competitor's commercial the following day.

The advertiser's only protection is to offer the actor a barring clause in his contract, preventing him from working in certain other commercials. Some advertisers even go so far as to bar their man from appearing in *any* other commercial while theirs are running. For this, they obviously have to pay the actor handsomely, but the system is not popular with artistes because, they say, they become too identified with the product, and may lose work subsequently.

THE NEW fast 16mm. colour films are opening up some remarkable filmic possibilities. I have just seen some night shots taken on a trawler by moonlight plus two 500 watt working floodlights. Every detail on the work deck is perfectly clear, the distant horizon is quite distinguishable, and the effect of the moonlight on the water is delightful.

They were shot on the fast (Weston 125) Rochester Ektachrome, with a f/0.95 Angenieux lens wide open, and even Kodak were mildly surprised. So speed the day when a similar emulsion is available on Kodachrome!

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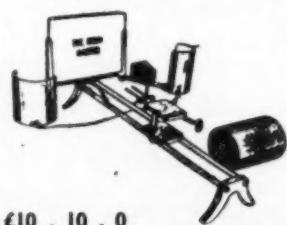
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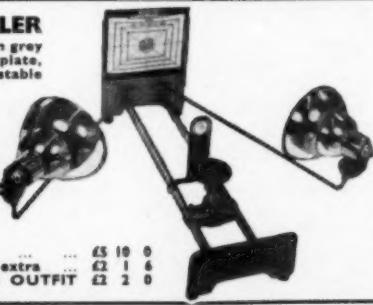
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The Secret Lies in the Filters

continued from page 269

towards the flames as the actors or their doubles approached the furnace.

One or two scenes involved the unit in near-amateur conditions. For a brief submarine interior the crew had to light the scene, set up and get out, leaving the cramped space to the director, operator and cast, who could only then move in. And a dialogue sequence shot in the five-foot square wheelhouse of a ferry saw the entire unit and the camera outside in the pouring rain, nosing the wide-angle lens through the doorway.

Parrish is a preposterous film and an irritating one. The affectionate qualities of Stradling's photography are not the kind of thing that illuminate the screen every day, yet here they have been wasted on an empty-headed script. There's a lesson here for every film maker. Bad camerawork can mar a first-rate script—but superlative camerawork can never save a hopeless story.

The 9.5mm. Reel

continued from page 270

the projector. My experience with prints made from new 16mm. copies has shown that this is not so. Indeed, only a slight difference in sound betrays the unique origin of the 9.5mm. version—and the difference does not always lie in more projector noise. One of my projectors actually projects the long pitch 9.5mm. more quietly!

The sprocket hole must be punched accurately across the frame line of the 16mm. print before slitting and, of course, the film is located by the existing 16mm. sprocket holes for this. Any wear or inaccuracies in these 16mm. perforations could be transmitted to the 9.5mm., so the reduction

Converting the G.G.S.—*continued from page 255*

gage the film until the camera's magazine door (which depresses the small plunger at the top of the magazine compartment) has been closed. Then, after a few revolutions of the motor, a change in pitch indicates that the film has begun to move.

The ex-Government film that is likely to be used with the G.G.S. comes in 25ft. lengths, wound emulsion out. One roll should be brought out into the light (close the rest up first!) for practice in loading the magazine. This sacrifice is well worth while.

The magazine has an indicator for FULL and EMPTY. If the film is going through properly, the pointer—which can be watched through the transparent window in the door of the magazine compartment—will pulsate. When loading, make sure that the roll of film lies quite flat, and that its ends are not sticking up where they may rub between the sides of the magazine and possibly jam.

When confident that you can load a length of film in total darkness, put in a roll for testing. Once its cover is on, and locked in place by screwing in the captive star screw, the magazine can be brought out into white light; only the frames of film actually in the gate will be fogged.

of an old print may not always be perfect. Happily, *The General* on 9.5mm. has turned out remarkably well; only in two short lengths is there slight unsteadiness due to 16mm. wear.

Remember that it should be projected at sound speed, but some 9.5mm. projectors do not run well, if at all, above 16 f.p.s. To try the effect of the slower projection speed

I find the most comfortable position for holding the camera is against the forehead with the left eye to the viewfinder. This must be at the bottom; you will get reverse action if the camera is used the other way up. The orange filter is not used for normal filming.

The films can be processed to a negative (for printing by a lab.) or to reversal (though not all ex-Government films suit reversal processing), and must be projected with the emulsion side to lamp (reversal), or emulsion to screen (neg.—pos.).

The lens is a fixed-focus type. After trying three of these cameras I can report that on them all the lenses were so set that reasonable sharpness extended from about 10ft. to infinity at f/1.9. The depth is much greater—from about 3ft. to infinity—at f/16. It is simple to set up a scale and make a focus test from various distances.

My films have been processed by Microfilms Ltd. of Dundee (usual disclaimer from a satisfied customer!). The G.G.S. has given results which—considering the outlay—and considering that the camera was designed for very different applications—are surprisingly good.

I ran the film through my Marignan projector, which has an asynchronous motor giving the one fixed silent speed. While the film lost some pace, it did not look at all odd; one was conscious only that the sub-titles stayed on the screen a trifle too long. I am wondering if we have here a stretched print originally filmed at 16 f.p.s., but printed to project at 24 f.p.s.

A Step Ladder to the Rescue—*continued from page 266*

freedom—but you've got to accept professional discipline. When something's gone wrong, and you know why, and you know you can do it properly, then you've got to!"

I asked him if there was anything he particularly liked. He mentioned the hotel sequence, with David catching the bus. "You've tried nothing clever-clever here, the timing's good and the scene's as clear as it could reasonably be."

It was all very disheartening. I'd started off with glorious ideas about Hitchcock Touches and masses of accumulated film-lore from the pages of Eisenstein and Rotha, and ended up, to date, with a few simple shots at a 'bus stop which an experienced film-maker had passed as "quite good, and certainly better than the rest."

Next evening we re-planned the remainder of the shoot-

ing. I decided to buy a decent reflector and stand, then we'd have four light sources (we could borrow David's friend's reflector again). We would re-shoot a few mid-shots to try to rescue the interior sequence, and re-script the final sequence, making sure that what we wrote down was entirely feasible. (This involved interiors in my digs again, but with David now surrounded by the luxuries bought from the interest from the invested money).

I realised that I wasn't going as far as I should in respecting Leslie's remarks about the amateur's duty, and so forth, but film stock costs money! Or so I argued. Knowing that I was also trying to avoid the extra effort. It would be nice could retakes have been out of the question for financial reasons. None of us likes discipline!

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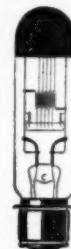
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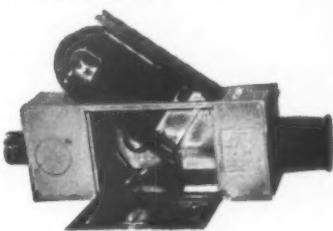
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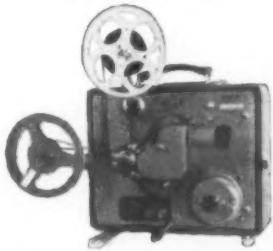
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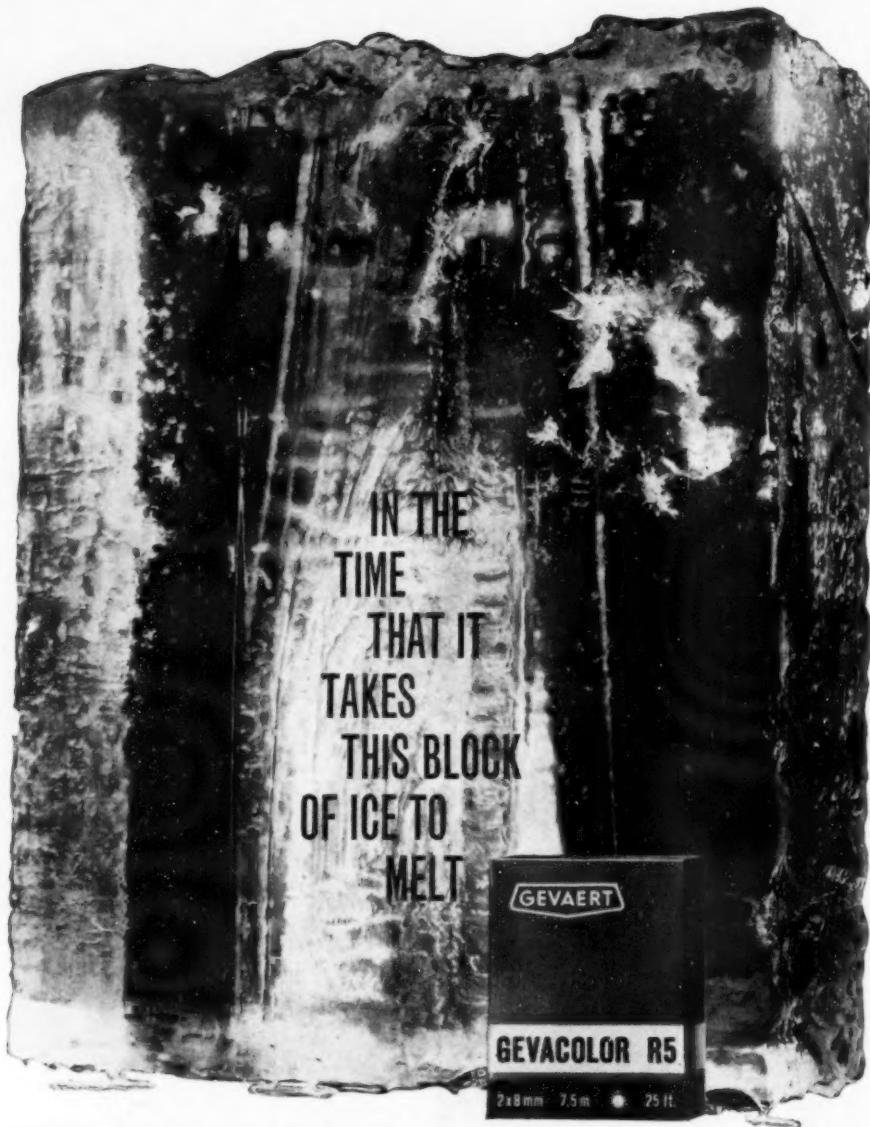
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